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Contents

Dear Readers,

As I write, the festive season is almost here and we're busy trying to fit as much in as we can, before the turkey arrives! As most folk return to work after the New Year, some of us will be heading for a ferry to take us Belfast for the 1st Knit, Stitch and Creative Crafts Show, to be held in the King's Hall. In truth, I can't say that I'm looking forward to the journey - because I'm seasick! My shortest crossing means a drive to Stranraer from Maidenhead - and that may not be a bundle of fun at the beginning of January! Although the show lasts just three days, it will take me most of Wednesday to get to Scotland, then an overnight stay. A ferry crossing and set-up follows on the Thursday, then three days at the exhibition. We break down on Sunday evening, stay in Belfast overnight then get on an early ferry and drive home on Monday. I've a day after returning from Belfast to re-pack, before setting off for Esher on the Wednesday to set up for another four day show. The things we do for machine knitting!

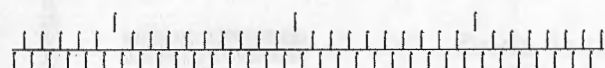
Plans are also well under way for our second Machine Knitting LIVE! exhibition in March. So far, we have over 50 exhibitors and we're very much looking forward to our return visit to Bournemouth. It promises to be even bigger and better than last time, so do join us if you can. We have special discount rates for advance tickets and you'll find full details on page ??.

If you read the article on Page 23, you'll see that one of the things I do, when I have an occasional weekend off, is dye some of my towels to bring the colour back to life. I spoke recently to a lady at Omega Dyes called Bailey Curtis who suggested I tried just a small amount of her Dyrect Dye in Coffee, to obtain the cream colour I've been trying to find for so long. A 25g pot for just £1.50 didn't sound a lot of dye or much of a financial risk, so I pushed the boat out and ordered two! Bailey sent me the dye that day and I found some old towels to try it out at the weekend.

Using three times more than the suggested weight of fabric and just one level teaspoon of dye, I now have a complete set of towels and facecloths in a lovely caramel colour! It's absolutely gorgeous - but goes with no colour scheme in any of the rooms in the house that need towels! With a brave heart, I tried just 1/8 of a teaspoon to the same weight of fabric and bingo, it worked - but at that rate, my two pots are going to last a long, long time! I'm now going to try mixing some combination or another of Terracotta, Hot Marigold and Rosy Pink to liven up some Peach towels. Wish me luck - and bring your sunglasses if you're coming to see me. I've a feeling you might need them!

I'm going to tell you more about Bailey in the next issue, because she organises day workshops. It costs just £12 per person to include coffee, tea and all dyes used. (You take a packed lunch.) It may be a super idea either for an enthusiastic club looking for something different, a group of friends or City & Guilds students and Bailey suggests that, in groups of 10, you'll dye sufficient fabric and yarn to last a whole year! She kept sheep and silk worms for a while, so has a wealth of knowledge about wool and silk. As well as dyeing, she also offers courses on felt making, fine felts and silk papers that will be of special interest to embroiderers. If you can't wait until the next issue, you can call Bailey on 01452-700492 for more information. Please mention either me or the magazine if you call, to let her know how you've found her!

Finally, I have an apology for omitting the needle diagram from the Tuck Stitch Top pattern by Jamilla Designs on Page 24 of Issue 10. We've only just discovered it was missing, after a reader called us to ask for it. It's very simple and here it is:-



As the year finally comes to an end, my special thanks to all of you for your wonderful support; I know that I couldn't have got through it without you. Let's hope that the New Year is a good one for all of us.

June

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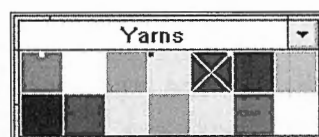
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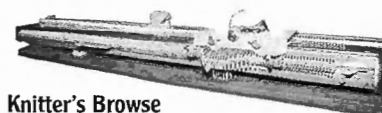
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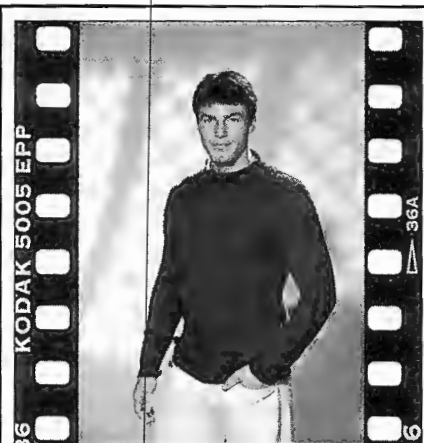
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Suitable for all standard gauge machines with a ribber 8



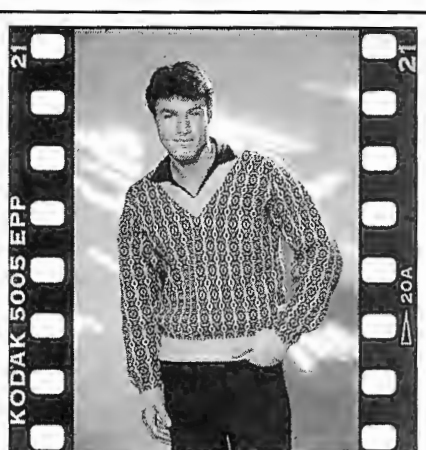
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 Terry Mason, Betty Meeds, Eileen Metcalf,
 Nina Miklin, Jo Newton, Willow Tree
 Knitwear, Jan Wright.

Fairy Tale Dolls

by Sandy Lightfoot

Sandy Lightfoot has subscribed to *To & Fro* magazine for many years and still has some of the old magazines in yellow covers! Sandy was born and educated in Middlesbrough and completed a for year Dress Design Course at the College of Art. She has the City & Guilds qualification in Embroidery and advanced City & Guilds in

nars. She's recently written a book called **Fairy Tale Dolls**. Dolls have become very popular in the last few years and she wrote the book because she believes that there is a need for pattern books not only to teach different knitting techniques but also allow the knitter to produce something useful and attractive that doesn't use much yarn. To

A limited edition of only 5000 signed and numbered copies will ever be published and we're proud owners of edition 303!

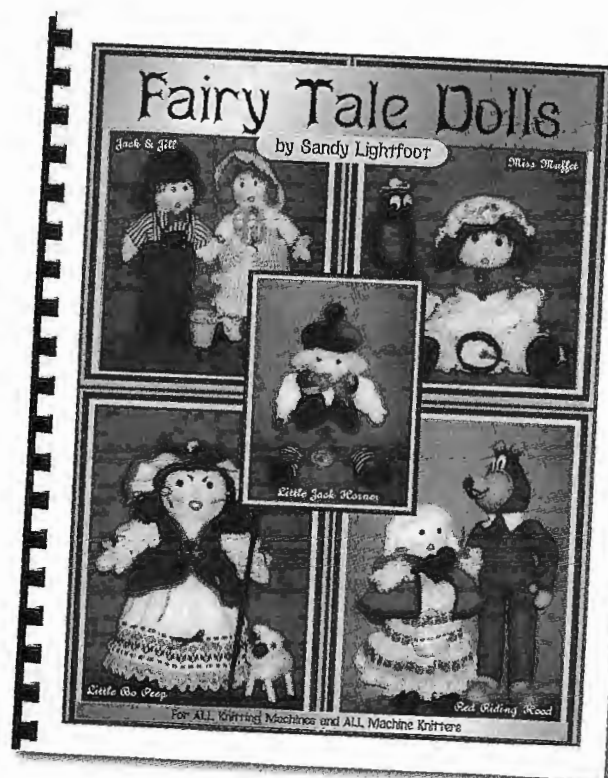
Dressmaking/Pattern Drafting - plus, she tells us, "a stack of other exams we were encouraged to take. It was a wonderful experience and lots of fun and I continue to use the skills I learned in those four years, every day".

Sandy now lives in Fernie, British Columbia and travels quite a lot, teaching at workshops and semi-

complement that premise, she included a special "techniques" section in the book, especially for beginners. A limited edition of only 5000 signed and numbered copies will ever be published and we're proud owners of edition 303!

Any gauge of knitting machine with any kind of yarn can be used to produce the dolls. Sandy didn't test knit the dolls on a fine gauge machine - because she doesn't have one! However, a finished doll knitted on a standard gauge machine is approximately 17"-18" high; one knitted on a mid gauge or double knitting machine is 21"-22" high and a chunky machine will make a doll about 28"-30" high.

The body pattern for all the dolls in the book is included, together with the clothes patterns to turn the doll into such familiar characters as **Little Red Riding Hood, Little Bo Peep with Lamb and Sheep, Jack and Jill** and **Little Jack Horner**. Sandy gives hints and tips on hair and facial features, plus crafted items such as the "pie" for Jack Horner.



The book costs \$23 (Canadian) and can be ordered by Visa payment direct from:-

**Sandy Lightfoot
Sandy's Pattern Pantry
RR 1, FERNIE
British Columbia V0B 1M0, CANADA**

Alternatively, if you're interested, drop us a line and we'll try to arrange to obtain the book for you through Trading Post. ■

Also available...



Fairy Tale Dolls

News Line

Product Reviews

Simply Shetland... Simply Wonderful...

Do you have a set of the latest shade cards from **Simply Shetland**? If not, we suggest that you send for them straight away, because the company offers a most superb range of yarns, on cone, for machine knitters. New this season is **Pure Wool Aran** on Cone; it's available in 18 lovely shades and can be hand washed. For a really interesting effect, look at the **2/8s Printed Bouclé** yarn. It's a mixture of 88.5% Lambswool with 11.5% Nylon and comes in 17 shades.

There are some beautiful colours in the luxurious range that's a

mixture of Lambs-wool/Silk. This yarn is fast becoming a best seller and the colours have been increased from 39 to 80 shades. There are 83 shades available in Simply Shetland's **2/8s Pure New Wool** and 90 shades in **2/10s Supersoft Lambswool**. Both yarns knit as four ply and can be hand washed. If you like pure cotton yarn, the **3/14s Combed Cotton** is machine washable, knits as two ply and is available in 46 shades.

If you're looking for a supplier of good quality wool, the mail order service is excellent and trade enquiries are welcome.

It really is a long, long time since we've seen such an amazing colour range - and it's yours for a large self-addressed envelope with a 31p stamp. All you have to do is send your sae to the following address - you won't regret it!

Simply Shetland (PAC)
Unit 11
Fisherrow Industrial Estate
Newhailes Road
MUSSELBURGH EH21 6RU



BEAUTY TREATMENT

Cosmetic treatment comes to cardigans and fine woollens, silks and lace with the new **Woolite** liquid for hand-washing delicate fabrics. The special ingredient now incorporated in Woolite is ceramides, considered to be beneficial in skin and hair products for smoothing and strengthening. The ceramides in Woolite are natural and extracted from rice. The liquid has been fully tested and it increases the softness and suppleness of clothes, increases the volume and bounce of woollen pullovers and protects colour brightness.

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of the many items that will benefit from hand washing in Woolite.

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Freephone:- 0500-646645

As featured on BBC's "Computers Don't Bite"

Fittingly Sew

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Shawl Collar Sweater

Designed by **Mary Smith** in **Yeoman** yarn

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Yeoman Aurora 4-ply. (Yarn Guide No.9.)
1 x 400 g cone in Lilac (MY).
3 small pearl buttons.
Crochet hook.

GARMENT WEIGHT

Finished garment in second size weighs 345 g.

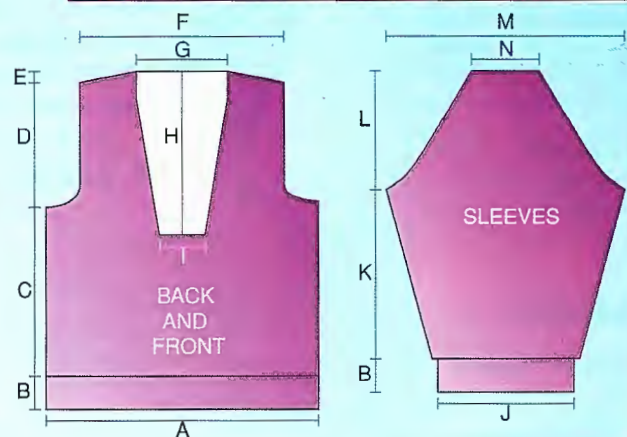
The fibre content of this yarn is 50% Acrylic, 30% Wool, 20% Nylon. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD, or telephone: 0116-240 4464.

PATTERN INFORMATION

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 29.

Diagrams

A = 48.5 [51, 53.5, 56] cm
B = 5.5 cm
C = 27.5 [27.5, 30, 30] cm
D = 21.5 cm
E = 1.5 cm
F = 33 [35.5, 38, 40.5] cm
G = 16 cm
H = 29.5 cm
I = 8.5 cm
J = 23 cm
K = 30 [30, 32, 32] cm
L = 20.5 cm
M = 42.5 cm
N = 12.5 cm



• Photography Simon Pask
• Stylist Sally-Ann Carroll
Jeans Boden; Earrings H Samuel

Knitting Instructions

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 96 [101, 106, 111] cm, 38 [40, 42, 44] in.
Length to shoulder 54.5 [54.5, 57, 57] cm, 21½ [21½, 22½, 22½] in.
Sleeve seam 35.5 [35.5, 37.5, 37.5] cm, 14 [14, 15, 15] in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

Fun for all

With **Willow Tree Knitwear**

TENSION

32 stitches and 42 rows to 10 cm, 4 in measured over st st (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

BACK

With carriage at right and using MY, cast on 155 [163, 171, 179] sts at centre of machine in 1x1 rib with extra st at left. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 30 rows. Transfer sts for st st *. Inc 1 st at right edge. 156 [164, 172, 180] sts. Set RC at 000 **. Using MT, K 116 [116, 126, 126] rows.

SHAPE ARMHOLES

Cast off 5 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on next and every foll alt row until 106 [114, 122, 130] sts rem. K 49 rows. RC shows 206 [206, 216, 216].

SHAPE SHOULDERS

Cast off 7 [8, 9, 10] sts at beg of next 6 rows and 6 [7, 8, 9] sts at beg of foll 2 rows. Cast off rem 52 sts.

FRONT

Work as for Back to **. Using MT, K 90 [90, 100, 100] rows. 26 rows less have been worked to arm-hole than on Back.

SHAPE NECK

Using a length of MY, cast off centre 28 sts. Using nylon cord, K 64 [68, 72, 76] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every 8th row until 61 [65, 69, 73] sts rem, K 2 rows.

SHAPE ARMHOLE

Cont to dec at neck edge on every 8th row from previous dec and AT THE SAME TIME cast off 5 sts at beg of next row, K 1 row. Dec 1 st (2 sts in) at beg of next and every foll alt row until 31 [35, 39, 43] sts rem. Cont to dec at neck edge only on every 8th row from previous dec until 27 [31, 35, 39] sts rem. K 20 rows.

SHAPE SHOULDER

Cast off 7 [8, 9, 10] sts at beg of

next and foll 2 alt rows, K 1 row. Cast off rem 6 [7, 8, 9] sts. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side reversing shaping.

SLEEVES

With carriage at right and using MY, cast on 59 [59, 65, 65] sts in 1x1 rib. Work as for Back from * to *. Using WY, K a few rows and release from machine. Push 74 Ns at centre of machine to WP. With carriage at right and P side of WY facing, replace sts on to Ns inc evenly. Unravel WY. Set RC at 000. Using MT, shape sides by inc 1 st at each end on every 4th row until there are 136 sts. K 2 [2, 12, 12] rows. RC shows 126 [126, 136, 136]. Adjust length at this stage, if required.

SHAPE TOP

Cast off 6 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on every alt row until 40 sts rem. Cast off.

COLLAR

With carriage at right and using MY, cast on 59 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K until long enough to go around neck edges (approx 300 rows). Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder, side and sleeve seams. Set in sleeves, gathering cast off edge. Sew cast on edge of collar to centre cast off sts on front neck. Sew long edge up right edge of neck, across back neck and down left edge of neck. Sew cast off edge of collar under cast on edge, so right side of collar overlaps left side. Crochet 3 small button loops on opening edge of right side of collar. Lay collar flat and sew on buttons to correspond. ■

WILLOW TREE FUN BOOKS

We're pleased to let you know that **Malcolm Beddow** has now published his long-awaited **Fun Books**. First of all, let us tell you about the doll patterns. **Calypso** and **Flower Girl** are designed to fit 33cm high girl dolls and cost £2.99 each; **Fairy Princess** is suitable for doll 29.2cm high and costs £2.45. There are also two patterns for male fashion dolls and both are designed for a doll 40.5cm high. The **On Guard** and **Sailor** patterns each cost £2.99. Please send a 26p stamp for each book ordered; Malcolm will send orders for more than two books post free.



Craftime is a company based on the Isle of Man and we're sure that you'll want to keep a note of their details. They can supply all the dolls used by Malcolm for his Fun Books and can offer a mail order service to our readers, if you mention this article in the magazine when ordering. The address for further information or to place your order is:-

Craftime
PO Box 34
RAMSEY
Isle of Man IM99 4BS
Tel:- 01624-817810

Malcolm has also released the patterns for his **Briar Bears Collection**. Visitors to the Get-Together at Chepstow last July will have seen the bears - and they really are delightful. The patterns cost just 99p each, plus a 26p stamp for each book ordered. There are four patterns in all and the complete set can be obtained for £4.00 post free.

Most readers will know that Malcolm is one of our regular contributors and his designs have been well-liked and very popular. He has a huge range of patterns to suit all tastes, machines and sizes and it's well worth getting in touch with him if you're looking for something special. His address is:-

Malcolm Beddow
Willow Tree Knitwear
PO Box 8
PONTYPOOL
Gwent NP4 7YA



Picture Parade

Jo Newton

We've now reached the letters "P" and "R" in Jo Newton's Alphabet Series. As well as adorning sweaters, a single large letter with three initials below makes an unusual motif for the end of a scarf to keep out the winter chill.

By now, I hope that many of you will have a stock of unique and personalised garments packed away as presents. I was delighted to meet a reader at one of the shows, who told me that she was knitting scarves for all her grandchildren. Each one was personalised with the child's own sign from my Zodiac series.

The current Alphabet series of designs can also be mixed and matched, according to taste and are ideal for personalised jumpers. As I mentioned before, we are not actually publishing the "Q" designs, as they are not likely to be in very great demand. They do exist and I'd be pleased to let you have a copy, on request.

So, this month we go straight on from "P" to "R" (including the 20 stitch "M", "N" and "O"). I chosen to do the Swiss darning on the

body of the large letter "R". It makes a change from working it on what I call the "twiddly" bits that are both decorative and serve to break up the float threads.



As mentioned last month, I still have some of the sheets which explain how to do Swiss darning. It's a most useful technique for any knitter to know, and I will gladly send you a copy on receipt of a self-addressed and stamped envelope.



FORSELL SHAMAL - 503 Seamlit on 540 Clematis

chain effect as the vertical borders. If you want to offset the alternate rows of letters by moving the designs over by 12 stitches, you will find that the borders still match up.

As with all my designs, I am happy to add any specified ones to any disk for Brother or DesignaKnit bought from me and I can also supply a printout of any letter not yet published, if anyone is desperate! If you are not certain how best to use one of the designs, or in need of any special commission, do give me a ring. You'll find my number on my advertisement opposite.

Remember that there are now Singer 9000 disks to go with the Zodiac designs and my **Family Friends** book and Jan Wright has promised to translate more of my titles for me, should they be requested. The disks are £5.95 each plus 50p p & p. ■

The 24 stitch motifs are made to repeat in both directions indefinitely, or can be used as borders to complement the larger patterns. If you are punching out a card to be used as a border only, it could be more effective to start with the last two rows (37 & 38) as rows 1 and 2, continue with the design as printed and add the first two rows on at the end. The result of this complicated sounding procedure will not only make the border slightly more solid, but also start and finish the design with the same sort of



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Question Time

Practical help and advice

A reader has asked **Pat Coulston** for advice about joining shoulders and sleeves when working with double bed fabric. It's not an easy one to answer but Pat shares her thoughts and hopes to get some feed back from you on the subject.

Mrs Carpenter of Derby sent me a very interesting letter, asking me the best way to make a good join on the shoulders and sleeves when knitting double bed fabric. Double bed work means using both beds to produce a fabric such as Double Jacquard or Punch Tuck. It's not an easy question to answer, but I will share my thoughts with you and if we get some feed back from other knitters to help, that would be wonderful!

Quite frankly, I never even attempt anything except "cut and sew". I knit the front and back right up to the top and do no shaping at all at the shoulders. I then transfer all the stitches to the back bed, knit one row at main tension for stocking stitch and cast off.

After I've made a "cut and sew" neckline and I'm ready to sew up the shoulders, I work as follows:-

a) Measure down from the top 2 cm at the sides. Put the front and back together and pin in place. Draw a diagonal line, from the 2 cm point to the neck.

b) On the sewing machine and using a medium size straight stitch, I then machine sew the front and back together, following the diagonal line.

c) I either leave the flaps as they are (as they are not noticeable) or, if I'm feeling really fussy, I steam press just these flaps which reduces the bulk.

There are, of course, several other methods you could use, some of which I've listed here. However, there's no simple answer to the question. I'd be very pleased to hear from anyone who has devised their own neat solution and would like to share any good techniques with other readers. All machine knitters constantly say that we're never too old to learn, so do drop me a line at the magazine if you've a better method of making a good shoulder join in double bed fabric.

CASTING OFF IN EVERY NEEDLE RIB

Knit the final row plain at one whole tension higher than the main knitting. Now remove on contrast colour waste yarn. Thread up a blunt-ended needle with the same colour yarn as the knitting and undo the waste yarn that the stitches sort of zigzag final row of waste yarn a few

Starting at the right if you are handed, bring the needle, from stitches. Leave a tail of yarn back down through

right-handed and left if you are left-handed, up through the first two end about five inches long. Take the needle the next two open stitches. Bring the needle up through the original first two stitches. Take the needle down through the next two open stitches and come back up through the second pair.

Continue all along the work like this. It is just simple back stitch you are working, but you always go through two stitches at a time.

CASTING OFF IN 1X1 RIB

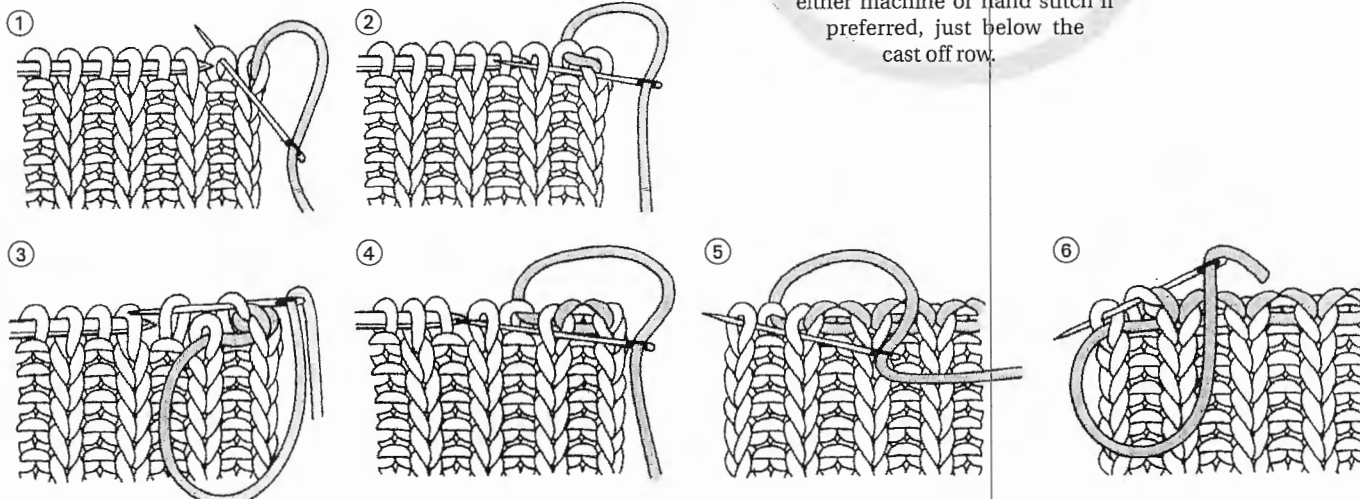
Knit the final row of rib, using the highest tension on your machine, on both beds. Now transfer the ribber stitches to the main bed. Make sure you move the stitches carefully or they will drop. Now cast off all the stitches on the main bed with a latch tool.

GRAFTING

Grafting in every needle rib is possible, but there is no way I could do this neatly and will leave it for someone else to tell us about it, if they've managed to do this successfully!

HOLDING POSITION SHAPING

Shape shoulders by using holding position on both beds and on both sides. Knit one plain row across both sides, transfer the stitches and cast off. Then you can either machine or hand stitch if preferred, just below the cast off row.



We reproduce these excellent diagrams with the kind permission of Silver Reed

Shaping

Carrying on from the excellent tip from Liz in the May 1998 issue of MKM, about shaping a shawl in lace, I decided to use this method for **shaping a neckline in lace**. It worked well and here's the method I used.

When it was time to shape the neck, instead of casting off these stitches (or putting them on a nylon cord), I placed each stitch, with a single ended transfer on to the nearest sinker post, to the right. I took the left hand side stitches back with a nylon cord. Each time the pattern wanted me to cast off or decrease stitches at the neck, I popped the relevant stitch or stitches on to the nearest sinker post to the right.

When the pattern wanted me to knit four or more rows between the decreasing or casting off, I did the decreasing with a transfer tool in the normal way. If you take the stitch on to the sinker post after knitting four or more rows, you land in trouble with big gaps. You do have to keep an eye on the work though and put on the small claw weight beneath the decreasing to enable the stitches to knit properly.

When the first side was completed, I knitted the second side to match. On completion of the second side, I removed each stitch from its sinker post, again with the transfer tool and placed it on its needle. I then picked up the other "stitches" from the edge of the neck, on both sides. Using main tension and main yarn, I worked one row and then continued, as usual, knitting the neckband.

SHAPING ON A BROTHER MACHINE

This leads me on to a variation on the same theme, this time for Brother knitters using the Lace Carriage.

Knitting both sides of the neck at the same time

Before you start knitting, wind off a small separate ball of the main colour and thread it up into Feeder 2. Knit up to the start of the neck shaping, stopping after

the lace rows. Put the needles for the centre front neck either:-

- ① On to the sinker posts (as previously discussed).
- ② Take them back to non working position on a nylon cord.
- ③ Cast them off.

Here's a tip for you, if you decide to use Method 3 and cast off the stitches. Cast them off loosely in a contrast colour. When you come to pick up for the neckband, undo these cast off stitches, putting them either on to a knitting needle then on to the machine first, or put them straight on to the machine needles.

☐ Push in the MC button. Put the yarn in Feeder 2 into the slot you would use for Colour 2 when doing Fair Isle.

* Bring all needles left of the centre to holding position and knit one row from right to left. Look carefully at the machine and you should find that the stitches to the right of centre have knitted in Colour 1, leaving a long strand of yarn going across the work to the left of centre and the stitches to the left of centre have knitted in Colour 2.

☐ Bring all needles to the left of centre to holding position. Lift up Colour 1, so that it lies on top of these needles. In case you're wondering why - if you don't do this, you'll get a long loop going across the work.

☐ Knit one row from left to right. Now the same thing has happened - the needles to the left of centre have knitted in Colour 2 and the needles to the right of centre have knitted in Colour 1. Complete any necessary decreasing and work the Lace rows*.

Repeat this sequence from * to*.

There are two advantages to using this method:-

- ① You do not have to re-program the card, so there is no chance of a mistake in the pat-

tern when knitting the second side of the neck.

- ② Sometimes, with some lace patterns and for no apparent reason, one side of the neck is longer than the other side - even when you know you did exactly the same rows and shaping on both sides!

point that you would have, for example, worked "K 2 rows" or similar.

☐ Look at the arrows on the left hand side of the card. By the black arrow, is the red arrow, pointing to the right. Do not lock the card, but carry on "lacing" and you will be on the right row.

☐ The only time you do lock the card, when re-programming in lace, would be if the arrow was pointing to the right and the lace carriage was on the left. You would next work one pass with the lace carriage and then release the card.

That's all for this time. Don't forget to pass on any hints or tips you may have about joining shoulders or sleeves when knitting double bed fabric - look forward to hearing from you! ■

RE-PROGRAMMING IN LACE

Here's a tip about re-programming your punchcard machine, if you have made a mistake when knitting a lace pattern. First let me say that it is always best to undo the whole block repeat of lace just knitted. This may mean putting several stitches that are on one needle back to their original place.

☐ Turn the punchcard back to where the last black curved arrow is on the card. It is at this

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Eastern Promise

from Artika Designs

Do look out for a new stitch pattern book from **Artika**. The designs in the book are suitable for both 24 and 40 stitch machines and electronics, using the Fair Isle setting. They are all quick and easy to knit with short floats. They can be used for both garments and interior furnishings and many of them work very well as textured designs using a garter carriage.

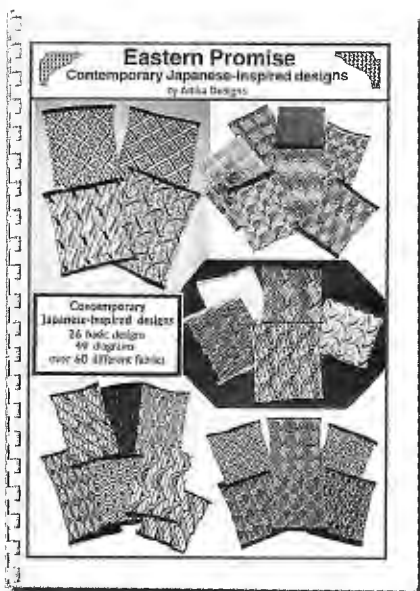
The collection gathers together a very varied selection of designs. They all echo the distinctive simplicity and clean lines of Japanese and eastern style and are all based on two colours.

□ There are a number of bold, distinctive designs featuring circles, fan shapes and lozenges whilst another group produces fabrics with optical effects.

□ There's a group of purely abstract, contemporary designs

that are particularly useful for knitters looking for almost floatless fabrics. Some have a maximum float length of just three stitches.

□ A couple of designs "patchwork" different fabrics together, producing interesting "crazy paving" effects. Finally, for those who yearn for something traditional, there are some interesting designs mirroring Japanese stencils, fern and floral shapes. ■



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Special Reader Offer

Eastern Promise costs just £5.95. Readers who order the book before the end of February 1999 can obtain the book post free and will also receive a free catalogue. Write to the following address to order or request further information. Alternatively, you can look at the catalogue on the internet.

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EDITOR'S NOTE

As I looked through Linda's new book, I felt that she was giving excellent value for money. For just £5.95, **Eastern Promise** includes 26 basic designs (23p per design), 49 diagrams (12p per diagram) and over 60 different fabrics (10p per fabric). The charts are beautifully clear and Linda gives extra help and suggestions for using the stitch patterns. For example, she tells you which stitches are good with the garter carriage, which look quite different when you reverse dark and light colours and so on.

Linda has included a Copyright Note that I fully endorse and feel

should be aired on the pages of the magazine - it is printed above.

As many of you know, I've shared our stand at many exhibitions for the last couple of years with Carl Boyd. He has struggled, as have many designers, desperately trying to remain in machine knitting but still make enough money to survive. Sadly, Carl was unable to make ends meet from sales of his patterns alone and, in September last year, took a part time job in a shop in Penzance.

At every exhibition since then, there's been a constant stream of visitors to our stand, asking where he is or if I have his patterns for sale. We've all but lost Carl and, if we don't continue to support them well, we'll also lose designers like Linda Jackson at Artika Designs, Maggie Andrews, Diane Bennett,

Kathy Haynes and Betty Manwaring at Beka Knits, Pat Coulston and Debbie Kendall's Correspondence Courses, Mary Dowse, Ann Kite and her videos, Terry Mason, Nina Miklin, Jo Newton, Wendy Phillips, Malcolm Beddow at Willow Tree Knitwear and Jan Wright.

As you can see, I've listed above the contributors to Machine Knitting Monthly. However, at exhibitions in the past, I've also spoken to designers such as Kate Arklay, Hilary and Barbara Belton at Busy Bee, Iris Bishop, Ann Brown, Elaine Cater, Angela Coryn, Ruth Cox at Pippin Designs, Ann Durkan, Barbara Faulkner, Angie Gibbons, Beryl Jarvis, Anne Kent, June Williams, Sue Woolley at Woolleys and Sylvia Wynn at Forge Craft Creations. We have all stood serving customers who have said something like, "I'll just buy one and then copy it for the rest of us", as we are handing them the pattern or their change.

Do machine knitters really value a professional designer's work at a price no higher than 67p?

Often, we're too "gob smacked" to reply - I know I was last October when a customer, at the NEC, had just bought an armful of old copies of Modern Machine Knitting I was selling at three copies for £2.00. "That's a good bit of reading for you", I said as I handed her two carrier bags full of magazines and her change.

"Oh, they're not for me to read. I have a stall on the market and they're so cheap I can double the price and still sell them. I'll make a nice profit on this lot."

At G-Mex last year, three friends spent a long time pondering on Carl Boyd's six latest patterns. I think they are very good value for money. Each original design, that has taken days if not weeks to originate, is very nicely presented. There's a colour picture of the

design on the front plus full knitting instructions, in a plastic wallet for just £2.00.

The friends all had a favourite design but in the end, just one of the women bought one of the patterns. She paid for it and then went on her way, but popped back to the stand to ask if Carl could tell her what £2.00 divided by three was because they were splitting the cost between them and she was going to photocopy the pattern for her two friends. Do machine knitters really value a professional designer's work at a price no higher than 67p?

Come on, let's be truthful and own up. How many of us have bought a pattern, then taken it home and either loaned it to a friend for her own use - as well as our own - or photocopied it for club members? I suspect that almost every machine knitter is probably guilty. If we have something such as a concessionary bus pass or a disabled parking

badge, I doubt that any of us would hand it around to all our friends and neighbours to use. We most probably keep it just for our own use, don't we? All knitting clubs can obtain a licence to enable them to place any pattern booklets or videos in a club library for multiple use. Most designers request just a modest charge for this, or offer reasonable club licence terms.

I sincerely urge all machine knitters to please do everything possible to support all our designers and help them to stay in business. I think Linda Jackson at Artika Designs sums it up for all of us who are trying to survive in a shrinking machine knitting market.

June

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DesignaKnit

Stitch Designer - Part 3

DesignaKnit is a very powerful program and it offers a wide range of options for using colour. This month, **Diane Bennett** explains some of the more advanced colour options in this part of the program.

CHANGING COLOURS

How can the colours of a design be changed to experiment with different colourways? One option is to use **Palette - Woolbox** and click on the colour to be changed, then alter it as described in the last article. When a colour used in the grid is changed in this way, the changes will be shown on the screen.

To experiment with changing colours, open the file **fisle3.pat** which is shown in Fig. 1. There are five colours in this design, which are displayed in the on-screen palette (Fig. 2). Use **Palette - Woolbox** to change any two of these colours, then click **OK** to see the changes to the original pattern.

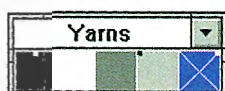


Figure 2

It is easier to experiment with different colour combinations if there are more colours in the palette. Return to **Palette - Woolbox** and select at least another eight colours, then select **OK**. The original colours and the new colours are now displayed in the palette (Fig. 3).



Figure 3

One or more of the colours can now be changed quickly and easily. Choose one of the colours in the original design to be changed. In the palette on the screen, click this with the right mouse button to make it the right mouse button colour. Click on the colour that it is to be changed to with the left mouse button. Now, use **Palette - Replace** as shown in Fig. 4. As if by magic, the right mouse button colour is replaced by the left mouse button colour. It is very quick and easy - but always remember **RIGHT** to **LEFT** - the colour to be changed is the RMB (right mouse button) colour and the one to change to is the LMB colour.

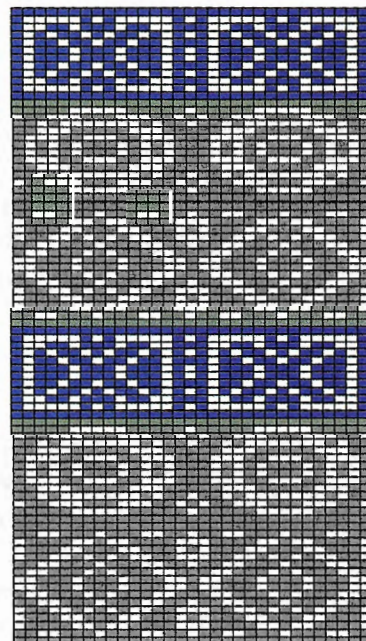


Figure 1

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Experiment with this, changing all the original colours in the design to new colours.

Next, swap two of the colours. Select any two colours that are both used in the design, clicking one with the LMB and the other with the RMB. Use **Palette - Exchange** and the LMB colour is replaced with the RMB colour and vice versa.

USING THE BOX

So far, when the colour has been changed it has been over the whole of the pattern. It is possible also to select an area to change the colour. Click on the left hand of the two box symbols - the message at the bottom of the screen should say "Position the selection box". It is difficult to outline an area with so many repeats of the pattern on the screen - use **View - Repeats** and enter "1" in each of the boxes, so that only one repeat is displayed. Move the cursor over the grid and click at the top left corner of the design. Hold the mouse button down and drag down and to the right until just the top band of the pattern is outlined, as shown in Fig. 5. Release the mouse button - that one band of the pattern is now outlined by the box.

With the right mouse button, click on the background colour, then select another colour for the background, clicking on it with the left mouse button. Use **Palette - Replace**. Only the area of background which is the box has been changed. This is very useful when designing or experimenting with designs like this one that have several bands. Remember - when the box is on the screen, only the colour inside it is changed. When there is no box on the screen, the whole design will be changed. Experiment, changing the colour of both main and contrast yarns in the design to see how easy it is to try out different colourways.

IDENTIFYING COLOURS

When working with colours, it is sometimes difficult to distinguish one shade of a colour from another, for example the two blues in the original design. To save the new colours, if you wish, use **File - Save as** and give the file a different name such as **fisle2a.pat**. Open the original file **fisle2.pat** again. Look at the two blues in the palette - they are quite similar. The **dropper tool**,

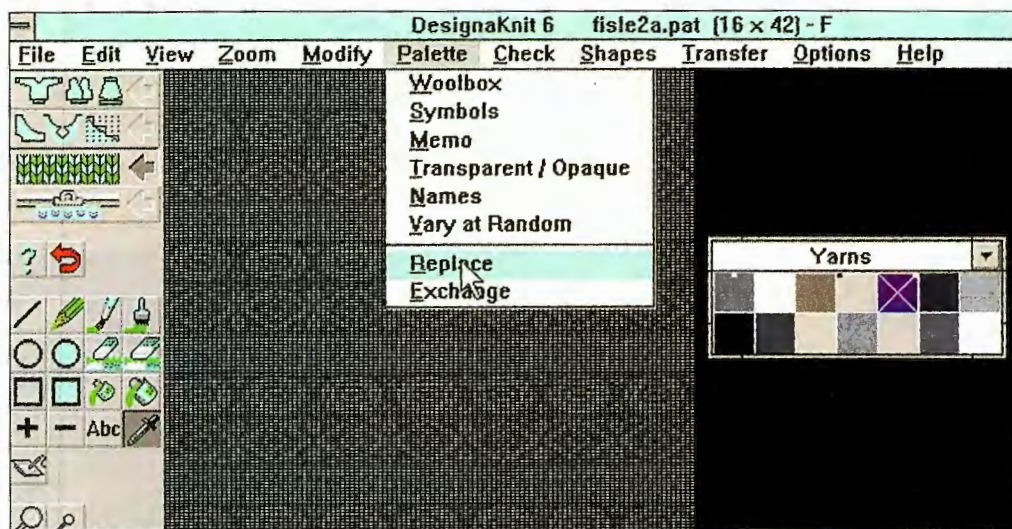


Figure 2

which is at the bottom right of the large block of tools, makes it very easy to find a colour. Click on one of the blues with the LMB. Notice that the blue in the palette now has the little white square at the top left corner, indicating that it is the LMB colour. Click on the other blue and the white square moves to the other blue in the palette. This is a much bigger problem when working with designs containing a large number of colours and the dropper tool makes it very much easier to identify and change colours.

TRANSPARENT AND OPAQUE

Look at Fig. 2, which is the palette of **fisle2.pat**. The colour on the right has a white cross on it, indicating that it is a transparent colour - but what does this mean? When using Stitch Designer, colours can be either transparent, which means that colours underneath can show through, or opaque, which means that they will cover the colours underneath.

Open the file **fisle2.pat** again. Notice that this has two transparent colours - the brown and

one of the blues both have crosses on them. Use **View - Repeats** and enter 2 in both boxes so that only four repeats of the pattern are displayed. Copy the pattern to the clipboard by clicking on the **Copy tool** (shown to the right). This stores the pattern temporarily, until it is needed again.

Look at the pattern and notice that the background of the middle band is brown and that this is one of the transparent colours. Clear the pattern from the screen by using **Edit - Clear**. The grid is now empty and displayed in the blue background which is the other transparent colour. Click on the **Paste tool** which is to the right of the copy tool. The pattern is taken from the clipboard and put back on to the grid - but is it the same? No, because the brown background of the middle band of pattern is missing. This is because it is a transparent colour, so it is ignored when pasting the pattern back on to the grid and has been replaced by the blue of the grid.

This facility is most useful when working with motifs. If a motif with a transparent background is pasted on to a grid or garment shape, the background colour is replaced by the background of the grid or garment, in just the same way

as the brown in the Fair Isle pattern was replaced. If the background was an opaque colour, the motif would be surrounded by this colour giving a three colour in a row design.

Colours can be defined as either transparent or opaque and any number of colours can be transparent, although the right mouse button colour is always transparent and the left mouse button colour opaque. Colours can be changed from transparent to opaque or vice versa very easily.

To experiment with this, open the file **fisle3.pat**. There are two shades of orange in the pattern - the one on the left is transparent and the one on the right opaque. Use **Palette - Transparent / Opaque** which displays the window shown in Fig. 6. Click with the right mouse button on the orange on the right - see how the black cross shows that it is now a transparent colour? Copy and paste this pattern as described for **fisle2.pat**. When pasted back, there is only one orange, because that second orange was trans-

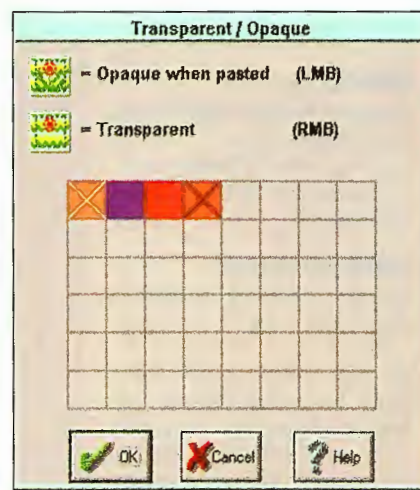


Figure 6

parent, so the darker orange of the grid shows through and replaces it.

Experiment with changing colours to transparent or opaque, copying and pasting them until you fully understand the difference. It is possible to create some unusual effects, for example by having several colours transparent or by pasting both the background colour only and the contrast colour only for positive and negative effects in a pattern. Watch for the next article which will cover the use of the drawing tools in Stitch Designer.

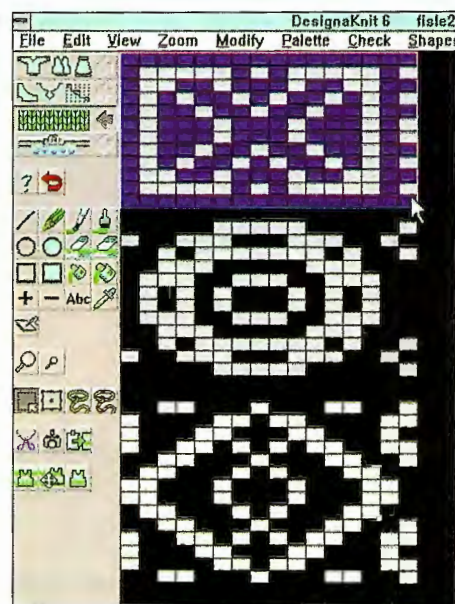


Figure 5

DesignaKnit a Sweater (£5.50) and **The DesignaKnit User's Guide** (£6.20) are both ideal for the beginner with the program. For more experienced DesignaKnit users, **DesignaKnit Original Shaping** and **Computer Graphics and DesignaKnit** (£6.20 each) are also available. Detailed information about the program is included in the quarterly **DesignaKnit Link** newsletter. The 1998 issues started in May and the subscription is £12. The set of 1997 issues and disk are still available for £12. Order book(s) and/or newsletter from:-

Diane Bennett
9 Huntley Grove
Nailsea
BRISTOL BS48 2UQ

Striped Tunic Top

Designed by **Mary Smith** in **Yeoman** yarn

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines.

MATERIALS

Yeoman Cannele Cotton 4-ply.
(Yarn Guide No.11.)

2 x 250 g cones in Ensign (MC),
1 [1, 2, 2, 2] x 250 g cones in
Turquoise (C).

GARMENT WEIGHT

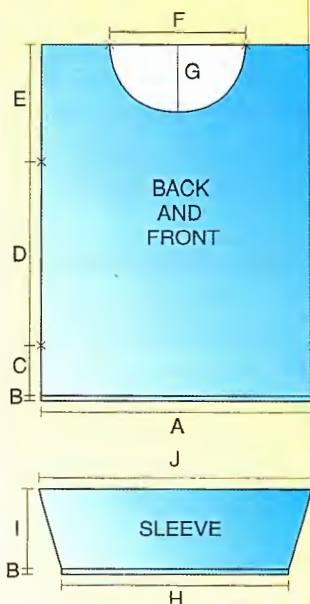
Finished garment in second
size weighs 485 g.

The fibre content of this yarn is 100% Mercerised Cotton. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD, or telephone: 0116-240 4464.

PATTERN INFORMATION

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 29.

Diagrams



- Photography **Simon Pask**
- Stylist **Sally-Ann Carroll**
- Necklace **Claire's**; Trousers **Kays**

A = 48.5 [51, 53.5,
56, 58.5] cm
B = 1 cm
C = 9 cm
D = 33 cm
E = 21 cm
F = 25 cm
G = 12 cm
H = 40.5 cm
I = 14 cm
J = 48 cm



Knitting Instructions

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.

Actual size 96 [101, 106, 111, 116] cm, 38 [40, 42, 44, 46] in.

Length to shoulder 64 cm, 25½ in.

Sleeve seam 15 cm, 6 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- On Brother electronic machines, place pattern over centre 0.

BACK

Push 156 [164, 172, 180, 188] Ns at centre of machine to WP. Insert card and lock on first row. * Using MT and WY, cast on and K a few rows ending with carriage at right. Push Ns to HP. Set carriage to knit back to WP. Using MC, cast on by hand. Set RC at 000. K 1 row. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B **. K 33 rows. Place marker at each end for vents. K 126 rows. RC shows 160. Place marker at each end for armholes *. K 80 rows. RC shows 240. Place marker between sts 40 and 41 at each side of centre 0. Cast off.

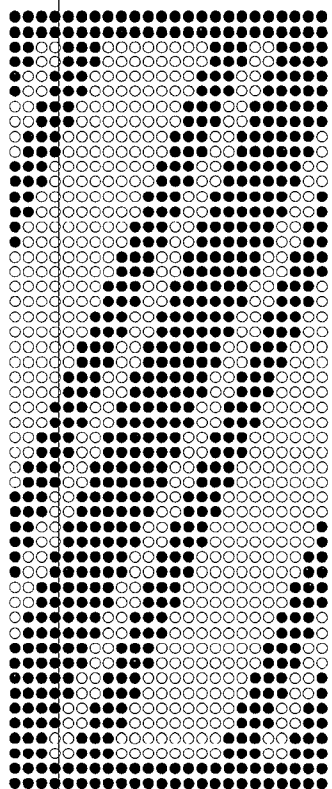
FRONT

Push 156 [164, 172, 180, 188] Ns at centre of machine to WP. Insert card and lock on 35th [39th, 43rd, 47th, 3rd] row. Work as for Back from * to *. K 34 rows. RC shows 194. 46 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 24 sts. Using nylon cord, K 66 [70, 74, 78, 82] sts at left by hand tak-

Chart



ing Ns down to NWP. Cont on rem sts for first side and then K 1 row.

Cast off 6 sts at beg of next row, K 1 row.

Cast off 5 sts at beg of next row, K 1 row.

Cast off 4 sts at beg of next row, K 1 row.

Cast off 3 sts at beg of next and foll alt row, K 1 row.

Cast off 2 sts at beg of next and foll alt row, K 1 row.

Dec 1 st at beg of next and every foll alt row until 38 [42, 46, 50, 54] sts rem. K 26 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle. Finish to correspond with first side reversing shaping.

SLEEVES

Push 130 Ns at centre of machine to WP. Insert card and lock on first row. Work as for Back from * to **. Shape sides by inc 1 st at each end on every 4th row until there are 154 sts. K 5 rows. RC shows 54. Cast off.

LOWER BACK AND FRONT AND VENT BIAS BAND

Push 10 Ns at extreme left of machine to WP. Using MC, cast on by hand. Using MT-2, K 2 rows. * Dec 1 st at left edge and inc 1 st at right edge, K 2 rows. Rep from * until long enough to go across lower back, around right vent, across lower front and around left vent. When you reach far right of machine, remove on WY and replace at far left of machine and continue as before until length is reached. Cast off.

SLEEVE BIAS BANDS

Work as for Lower Back and Front and Vent Bias Band until long enough to go around lower edge of sleeve. Cast off.

NECK BIAS BAND

Work as for Lower Back and Front and Vent Bias Band until long enough to go around neck edge. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join shoulder seams. Set in sleeves between markers, easing in. Join sleeve and side seams down to markers. With right sides together, sew one edge of bias bands around sleeve and neck edges. Join ends.

With right sides together, sew one edge of bias band along lower back, around right vent, mitring at top of vent, along lower front and around left vent, mitring at top of vent. Join the ends and finally, fold bands in half and catch down on the inside. ■

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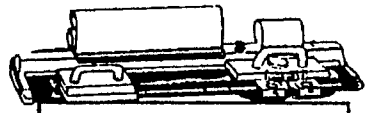
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Dear Anne...

Readers' Letters

Dear Anne

I'm writing to tell you that I think it's a splendid idea to merge the two magazines. I simply don't know how you've coped! A rather useless revelation came to me the other day when I was reading **Alice Wilmshurst's KMJ**. I've been worried for years that **To & Fro** has lost its sparkle. The first few issues were full of inspiration and I still get them out and read through them when I hit a dull patch. There were always stacks of new ideas, contributed by stacks of resourceful knitters. Then, it tailed off and the magazine lost its individuality.

Suddenly I realised why; the rot set in as soon as our beloved **DIY** publication became a "glossy" with colour photographs. I'm sure the late Penny Baker quite rightly felt a great sense of achievement in having brought her creation to such dizzy heights, but all I can think is that the "ordinary knitter" was intimidated by the new format and felt that she couldn't be expected to write for a "real" magazine. Some of us, of course, were cocky enough not to be put off, but I suspect that it did frighten away quite a number of skilled, knowledgeable and imaginative women who were confident about knitting, but wouldn't aspire to be writers. As I say, a useless thought because

there can be no going back - but it could just possibly bear some sort of fruit.

With regard to the content of the two magazines, I'm going to stick my neck out (again!) and offer, very tentatively, one or two personal observations. Thinking back to the first few issues of **MKM**, I remember being really excited by the punchcard patterns. I think they had so much impact because most of them were in two contrasting colours only. Since machines have become so versatile, simplicity seems to have gone out of the window. If designers were restricted to a **Knitmaster 321** or equivalent, I think their patterns would be far more striking!

My own tastes run to tailored, classic and sporty garments such as the old, small-format **Modern Knitting** had in abundance. This little gem offered a far greater variety of patterns than any magazine over the last few years - trouser suits, dressing gowns, slippers, ski-wear, car coats, winter tights - you name it, it was there to knit. I can't be the only female who loathes feminine garments with frills, furbelows, picot edges, scallops - oh, especially scallops! You know, some of us weren't designed by Nature to wear such garments!

There seems to be a general trend these days to prettify things that ought to be plain. Mail order catalogues insist on disfiguring perfectly serviceable jogging suits with fussy, embroidered motifs that can't be unpicked. That's another thing I deplore in knitwear - surface decoration. I feel knitwear should have clean, simple lines and never be fussy. I do like prettiness in baby clothes, but the modern way seems to dress infants like miniature clowns - so I just can't win!

Slipstitch in a single colour can make the tailored garments I long for, but I see very few patterns using it. Weaving could be used a lot more and I once made a marvellous winter jacket in rug wool woven on a four ply backing. I'd still be wearing it if I hadn't - ahem! - grown out of it. I don't actually know anyone who likes the pretties but no doubt my contemporaries are just old-fashioned. Still, there are a lot of us about! Enough of these ramblings. Whatever you decide to put in the two magazines, I wish you every success with them - and I shall, of course, continue to subscribe in the foreseeable future!

Yours sincerely
Eve Whitelegg
Upton Magna, Shrewsbury

Well, Eve, we've certainly opened a can of worms this time! Over the years, all our life styles have changed dramatically and clothes have become much more casual and loose fitting. As you say, we can't put the clock back - but I do feel you might be right in thinking that some readers may now feel somewhat intimidated by the colour and the gloss to send in their contributions. I know that many readers have been surprised that our magazine is a family concern.

The **Knitmaster 321** sailed into oblivion some time ago and domestic knitting machines are now much more sophisticated. There is a place in many (but by no means all) machine knitter's lives for the wide range of software now available including **DesignaKnit** and accessories such as the **Garner Carriage**.

However, we must no more forget the needs of those knitters who love using their state-of-the-art Brother, **E6000** and **Silver** machines as overlook readers use older machines and prefer a more classic look. I'm sure we'll have lots of correspondence about this, so I look forward to receiving other ideas and opinions.

Anne

Dear Anne

I'm seeing a consultant very soon about a cataract that has been developing for some time now. Due to the deterioration in my eyesight, one thing that I find very arduous is reading the pale yellow numbering on the left hand side of the machine. At long last, I have cured the problem for myself - and I hope, for others. Using a felt tip pen, I have gone over the numbers in red... and what a difference it makes!

Yours sincerely
Rhoma H Williams
Edinburgh

What a super idea, Rhoma - so simple, yet very effective. Thank you for sharing it with us.

Dear Anne

Just a line to thank you for printing the tip from **Liz Kilsby** of **Kettering** in your May 1998 issue. It really is a brain wave and works beautifully for lace or any holding position. My husband and I use it quite a lot and, so far, it has worked perfectly. Please pass it on to any reader who hasn't yet tried it.

Good luck with the joint magazine - it's another good idea! I shall miss only having one instead of two, but that in preference to having none at all is very acceptable. So, thank you for all your hard work on the magazines; both are great.

Best wishes and good luck
Beatrice Wintle
Bridport, Dorset

Posh Frocks

New from Ann Brown...

Are you a Posh Frocks fan? If so, you'll want to know about the latest patterns Ann Brown has created for you.

BOOK 47

Ann has always wanted to use her 850 ribber for plating. It has taken her a few years to do so, but the result is a design that reveals the true beauty of this little-used technique. Using a standard gauge machine with a ribber and plating facility, the top and skirt are knitted in three strands of **Bramwell Silky**, using plating on the ribber to give contrast lines with the plating colour. The zigzag detail on the top comes from racking at the same time. Ann has included charts in the pattern, so you don't get lost while racking!

BOOK 48

This simple suit pattern uses easy ribber techniques and two skirts are included - one knitted on the ribber and the other on a single bed machine using **Bramwell Hobby** and **Silky** together. The top is knitted with two strands of **Bramwell Hobby** and you work with selected needles on the ribber to produce lines that can be enhanced with optional iron-on glitter. The button bands are knitted in one with the garment fronts, so there are no separate trims to sew in position.

BOOK 49

Ann's third new pattern is again for standard gauge machines. She uses an interesting new yarn she's importing from the USA and the waistcoat and skirt are woven with it. The new yarn is a cotton and viscose slub blend, called **Avanti**. For those who prefer it, the pattern includes a plain skirt.

BOOK 52

Suitable for either standard gauge machines or **Passap** and **Pfaff** models, this full needle rib tunic and straight skirt are knitted in **Bramwell Hobby**. The interest lies in the V-neck that has been knitted all-in-one using **Iris Bishop** paints and a stencil

from **B&Q**. The pattern includes instructions for either long or short sleeves.

BOOK 53

Another all-in-one neckline with a rever collar is featured on this new pattern. This time, the instructions are for the single bed and the collar has been trimmed with ribbon. Did you know that there are now more colours available in ribbon? Ask Ann for more details. **Bramwell Hobby** and **Silky** are used again and a sunray-pleated skirt completes the outfit.

BOOK 54

Ann's final new pattern is an evening suit, knitted on a single bed machine in a two-colour tuck pattern. If you have one, a colour changer would be useful for knitting the design. There are two skirts included in the pattern - a long straight style and the ever-popular sunray.

All Ann's patterns are suitable for hip sizes up to 50 in and each book costs £4.00 plus 60p postage or packing for one item and 80p for two or more. Friends overseas can order with a credit card and postage will be added at cost. Ann is also planning a trip to the Leicester and Derby area in May 1999 and would like to hear from any clubs in the area who might be interested in booking her for a club visit.

Ann's patterns have been written for machine knitters with all levels of expertise and are well-liked for being easy to knit. If you'd like to order any of them, or would like to send a self-addressed and stamped envelope for a full list of all the patterns and products available, please write to Ann at the following address:-

Ann Brown
Posh Frocks
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Whitehill
BORDON
Hampshire GU35 9HB
Tel:- 01420-474904
E-mail:- poshfrocks@compuserve.com

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Singer Special

InterActive Newsletter

Karen Diesner has written to tell us about a new Singer Newsletter. She's been encouraged to produce it by many of her knitting friends and acquaintances and we're sure all Singer owners will be interested in the project.

It seems that there is a very real need for something to link up **Singer** knitters, many of whom feel they are alone and isolated in a world of **Brother** and **Silver Reed** owners.

There are, in fact, quite a lot of Singer users, but as knitting clubs don't often cater exclusively for them, we believe that many knitters don't attend clubs. If they do, they often find it difficult to relate to what is being said and tend to feel left out. Help is on its way and we'll leave Karen to tell you all about her plans.

IT'S NEW!

InterActive is a new Newsletter I propose to launch and it will be my attempt to link up Singer knitters. So far, I have had a very promising response to my "market research", done at the exhibitions I have attended this year. However, to make **InterActive** work, I'll certainly need the support of everyone who expressed an interest - as well as the help of as many Singer knitters as possible!

CONTENTS

My plans for **InterActive** are as follows:- there will be a contacts'

page, where knitters can, for example, have their name and address included, if desired. This will enable them to get in touch with other Singer knitters in their area and beyond - and no longer feel isolated and alone. My eventual hope is that groups of Singer knitters will join together for regular sessions to inspire and spur each other on, with their versatile knitting machines.

REGULAR FEATURES

I'll be running features to give technical help and advice to knitters and include articles such as *Getting The Most From Your*

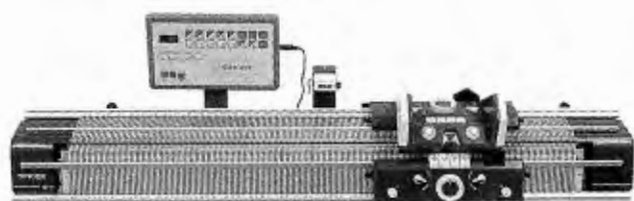
SINGER KNITTING CLUBS

Although there are not many, I'd love to hear from any knitting clubs holding meetings especially for Singer knitters. Your club is most welcome to a spot in **InterActive**, too and I'll feature any courses that are going on as well. Please let me know if you offer courses or tuition for Singer knitters.

FREQUENCY

InterActive will be sent out on a bi-monthly basis, and I have no doubt that the content and size of the Newsletter will change and evolve, as time goes by.

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SINGER

Machine. I'd like to run a *Questions and Answers* section, too. Any product news from Singer and **Woolleys** will also be included in the Newsletter, together with other items of topical interest.

Very importantly, I need people to write to me with their stories, hints and tips. As a reward, the best of them in each issue will receive a £5 prize. I'd also like readers to send in their favourite creation. It may be an electronic pattern chart or a stitch pattern; you may have a collar method to share or a special way of knitting a cuff, welt or so on.

Each one published, will receive a £5 prize. This is why the Newsletter is to be called **InterActive** - because all knitters have little gems to share that could be so useful to others and so very often, they are things that we take for granted. I believe we must share them with other Singer owners so that we continue to thrive and flourish as a group of knitters.

COST

The subscription cost will be £15 for the first six issues, which includes postage and you may send your remittance by cheque or Postal Order. Overseas friends are most welcome to join us, but payment should be made by Sterling cheque only, please. All cheques should be made payable to Karen Diesner and sent directly to her at the address given below.

INTERACTIVE NEEDS YOU!

To make **InterActive** work, I need the support of as many Singer knitters as possible - not just to subscribe, but to write to me. I also need to know what people want from **InterActive**. If you'd like to subscribe, to send a suggestion, question, tip or creation, please drop me a line at the following address. Your response is all-important and I look forward to hearing from you.

Karen Diesner
15 Park House Drive
SANDBACH
Cheshire CW11 1YW ■

News Line

Product Reviews

IT'S A "MUST HAVE"

When I'm not putting magazines together and driving around the country from one exhibition to another, I'm an ordinary housewife and fill my weekends with the usual mundane tasks. One of the things I do from time to time is use my washing machine on a boil programme to dye things. It has two benefits; the first is to remove the build-up of powder and scale in the machine and the second is to bring jaded items back to life!

For quite a while, I've been looking for some cream cotton dye for my bathroom towels - in fact, ever since **Dylon** dropped the colour from their range. I've had my "scouts" on the case and drawn a blank in every direction... that is until a copy of the

Fashion & Textile Suppliers' Directory 1999 arrived.

It's an easy-to-use reference index to suppliers in the fashion and textile industry. Over 500 suppliers are listed, giving details on fashion, fabrics, embroidery, spinning, weaving, dyeing, haberdashery, trimmings, knitwear, equipment suppliers, craft products and specialists.

This new, annual publication will help you locate supplies - including those that are generally hard-to-find and is aimed at students, lecturers, teachers, designers and all enthusiasts and practitioners in the world of fashion,



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dressmaking and textiles. It gives details relating to relevant Guilds and Associations and also includes a guide to museums and research centres housing fashion, costume, accessory and textile collections or archive material.

Although not every home will need one, it will be a valuable source of reference for some of our readers and I'm pleased to recommend it to you. Here's the

information you need to obtain a copy of The Fashion & Textile Suppliers Directory 1999.

☐ ISBN - 0 9533285 0 3

☐ Cost - £17.99 including postage and packing.

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	ECD Cotton (Repeatable)	up to £7.95	(up to 45p/oz)
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	Lambswool	£3.21	(18p/oz)
	Bouclé	£2.07	(12p/oz)
	Bouclé (Repeatable)	up to £6.20	(up to 35p/oz)
3 Ply	HB Acrylic	£2.07	(12p/oz)
4 Ply	Shetlands & Wool	£2.73	(15.5p/oz)
	Shetland (Repeatable)	up to £7.24	(up to p/oz)
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	Mohair/Acrylic	£2.07	(12p/oz)
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Machine Knitting

Live!

6th & 7th March 1999

Machine Knitting Monthly is sponsoring
The **2nd MACHINE KNITTING LIVE!** exhibition
at Summerbee School, Mallard Rd, Bournemouth.
6th & 7th MARCH 1999 10.00 am - 5.00 pm each day

The first Machine Knitting LIVE! exhibition was a wonderful event for machine knitters. Those who attended are still talking about it and everyone is very much looking forward to the second show in March 1999. We'll be making it even bigger and better than last time! You may remember that neither Iris Bishop nor Ann Brown could join us for the first Machine Knitting LIVE! because of prior commitments. This year we're delighted they can join us and we welcome them to Machine Knitting LIVE! as our Principal Speakers.

FREE TALKS

We have some super names in our craft and at Machine Knitting LIVE! this time, we especially welcome Kate Arklay,

Diane Bennett, Angela Coryn, Ruth Cox and Pippin Designs, Jane Hawkins, Beryl Jarvis, Anne Kent, Sue Woolley, Jan Wright, Sylvia Wynn and Forge Craft Designs. They will be giving talks throughout each day and entrance to all of the talks is FREE!

There will be five talks each day, so knitters who visit the show on each day will find something new. All you need to do is collect a ticket for the talk you'd like to hear, when you arrive. They will be issued on a first come, first served basis. However, if a you have a special requirement - a coach party arriving at a specific time, for example, please let us know when ordering your advance tickets and we'll help if we can.

SUPERB YARNS

Not every machine knitter is fortunate enough to have a local stockist with a good supply of coned yarn. So, if you'd like to restock your knitting room, just look at this list of some of the yarns available at the show - Bonnie's Wools, Bramwell, Denys Brunton Designer Yarns, Forsell, Harmony Yarns including Gemini, Hush Knit Yarns and King Cole.

Nina Miklin brings her superb yarns, designer patterns and books and joins Riverside Spinning, Uppingham Yarns and Yeoman Yarns. Flimwell Knitting & Sewing Centre still has some AK Yarns, bought before the company closed down and Ann Paine will bring them to the show.

MACHINES FOR ALL!

It's often been hard to find a knitting machine at an exhibition - but not at Machine Knitting LIVE! There will be machines and a wide range of accessories available from Brother and Passap - including the new Passap E8000, Pfaff, Silver Reed and Singer. We'll also have knitters using them! If your knitting room is "FTB" with machines, yarn and patterns, your visit to the show must include stopping at the Hague stand. A linker is now almost a necessity for every serious machine knitter and the quality of Hague Manual and Electric Linkers is second to none! There will be spare parts available plus PDB Electric Yarn Winders including the 125g Yarn Twister, as well as a super range of machine knitting acces-

The UK's top designers...



sories. It's also the place to buy Daylight Bulbs.

There's one "port of call" in this country for Singer Knitting Machines and Accessories - it's Woolleys and we're delighted to welcome them to show. Whether or not you're a Singer knitter,

Demonstrations...



you'll be given every help and encouragement with any query you may bring along. You can also buy Non-Kink Ribber Wires, see a demonstration of the famous Woolley Weights and add-on kits, the new Baby Woolley Weights and the relatively new Eddies.

...and lots of fun!



Advance Tickets

DISCOUNT TICKET APPLICATION FORM

Name

Address

Town

Postcode

Daytime Telephone Number

Yes, I'd love to come to Machine Knitting LIVE! Please send me the following tickets for Saturday 6th ☐ or Sunday 7th ☐ March 1999 (Please tick day required). No. req'd ☐

Adult tickets @ £4.50 (saving 50p)

Senior Citizens tickets @ £4.00 (saving 50p)

Parties of 10 or more @ £4.25 per ticket (saving 75p)

Total number of tickets required

Total cost of tickets £

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Machine Knitting Live!

Proudly
presenting this
year's **Principal Speakers**
**Iris Bishop &
Ann Brown**

It's showtime!

MASSIVE
Free Ticket Giveaway!

We have 120 FREE tickets to give away!

This month's FreeLine is a Lucky Dip for FREE tickets to lots of forthcoming exhibitions - so send us a card and you could win tickets to the show of your choice.

GLORIOUS KNITTING!

Machine Knitting LIVE! welcomes most of the UK's top designers including return visits from Kate Arklay, Diane Bennett, Carl Boyd, Angela Coryn, Mary Dowse and In-Ex. Anne Kent changes from show organiser to exhibitor and joins Ruth Cox with Pippin Designs. Wendy Clarke at Knitmates will have an excellent assortment of patterns and disks from other leading designers including Ricki Mundstock's popular Magic Cable Designs.

We welcome newcomers this time including Iris Bishop, Ann Brown, Elaine Cater, Jo Cooper, Maureen Coxon and Sylvia Wynn with Forge Craft Creations. Jane Hawkins will be there, together with Debbie Haynes and Merrihay Fibres - that is unless Debbie is too busy watching over her goats at kidding time! Also joining us are

Lots to see, try & buy!



Janyllis, Beryl Jarvis, Gillian Lamb with Cochenille Design Studio, Jo Newton, Jane Woodward with Shades of Cashmere, Heather Reed with Water Margin Designs and Jan Wright. Weather permitting, we also hope to see Hilary and Barbara Belton with Busy Bee - Wales can still be cut off by snow drifts in March! ■

EXHIBITOR'S LIST

Kate Arklay
Diane Bennett
Iris Bishop
Bonnie's Wools
Carl Boyd
Bramwell
Brother
Ann Brown
Busy Bee
Button Lady
Castleton Machine Knitters
Elaine Cater
Cochenille Design Studio
Jo Cooper
Angela Coryn
Maureen Coxon
Denys Brunton Designer Yarns
DesignaKnit
Mary Dowse
Flinmwell
Forge Craft Creations
Forsell
Guild of Machine Knitters
Hague
Harmony Yarns
Jane Hawkins
Heathercraft

Hush Knit Yarns
In-Ex
Janyllis
Beryl Jarvis
Debbie Kendall
Anne Kent
King Cole
Knitmates
La Rivière Collection
Machine Knitting Monthly
Marlin
Merrihay Fibres
Metropolitan
Nina Miklin
Jo Newton
Passap
Pfaff
Pippin Designs
Riverside Spinning
Shades of Cashmere
Silver Reed
Singer
Uppingham Yarns
Water Margin Designs
Woolleys
Jan Wright
Yeoman

WHICH SHOW?

It's hard to make that choice! Geography may help, but distance has proved to be no deterrent at all to the really determined knitter, so all we can do is offer you the following great selection and leave you to make the decision! We're especially grateful to **Nationwide Exhibitions** for generously donating 80 of the following FREE tickets, especially for our readers.

LUCKY DIP - FREE TICKETS!

It's simple! To get your name in our Lucky Dip, just write your name and address on a postcard, or the back of a sealed envelope, mark it in the top left-hand corner either with the place name shown next to this symbol - [] on each entry. Then post your card to the following address:-

FREELINE
Machine Knitting Monthly
PO Box 1479
MAIDENHEAD
Berkshire SL6 8YX

ALTERNATIVELY... YOU CAN GIVE US A CALL!

The post is not so predictable these days, especially at holiday periods. So, if you feel that you don't have sufficient time to write to us, just telephone between 12.00 noon and 3.00 pm from Monday to Friday. We'll add your name and telephone number to the appropriate "hat" and if your name is drawn, we'll call you back for further details. As we go to press, your calls are especially welcome For the **1st Knit, Stitch & Creative Crafts Show** on the 8th, 9th and 10th January 1999 at the King's Hall, Belfast and the **14th Knitting, Needlecraft & Design Exhibition** on the 14th, 15th, 16th and 17th January 1999 at Sandown Park, Esher.

You'll find **Anne Smith** and **Machine Knitting Monthly** at all these exhibitions - so do come and join in the fun! ■

1st KNIT, STITCH & CREATIVE CRAFTS SHOW

NATIONWIDE EXHIBITIONS

Date 8th - 10th Jan 1999
Venue King's Hall, Belfast
☎ 0117-907 1000
[] BELFAST
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14th KNIT, NEEDLECRAFT & DESIGN EXHIBITION

NATIONWIDE EXHIBITIONS

Date 14th - 17th Jan 1999
Venue Sandown Park, Esher
☎ 0117-907 1000
[] ESHER
10 pairs of FREE tickets

N.B. Telephone requests can be made for these shows only

8th NORTH WEST KNITTING & NEEDLECRAFT EXHIBITION

Nationwide Exhibitions

Date 18th - 21st Feb 1999
Venue G-Mex, Manchester
☎ 0117-907 1000
[] MANCHESTER
10 pairs FREE tickets

MACHINE KNITTING LIVE!

Machine Knitting Monthly

Date 6th & 7th March 1999
Venue Summerbee School, Bournemouth
☎ 01628-783080
[] BOURNEMOUTH
10 pairs FREE tickets

NOTTINGHAM MACHINE KNITTING SHOW

Alan Hunt

Date 18th April 1999
Venue Nottingham
☎ 0115-922 3654
[] NOTTINGHAM
10 pairs FREE tickets

15th SOUTHERN KNITTING & NEEDLECRAFT EXHIBITION

Nationwide Exhibitions

Date 22nd - 25th April 1999
Venue Royal Bath & West Showground, Shepton Mallet
☎ 0117-907 1000
[] SHEPTON MALLET
10 pairs FREE tickets

Man's Ribbed Roll Neck

Designed by **Mary Smith** in **King Cole** yarn

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

King Cole Anti-Tickle 4 ply. (Yarn Guide No.11.)

1 [2, 2, 2] x 500 g cones in Bronze Green (MY).

GARMENT WEIGHT

Finished garment in first size weighs 505 g.

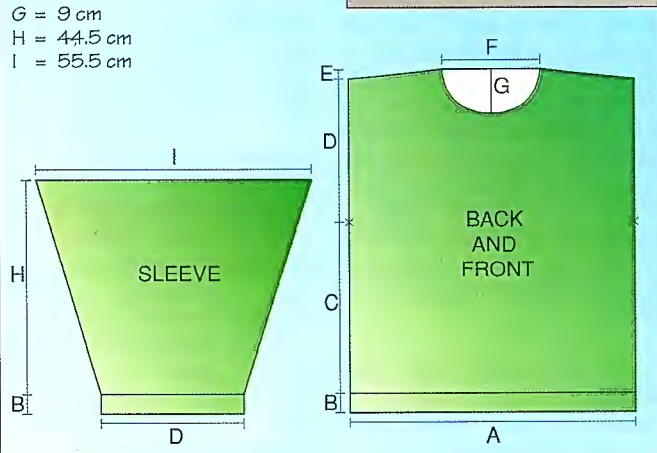
The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX. Tel: 01274 561331.

PATTERN INFORMATION

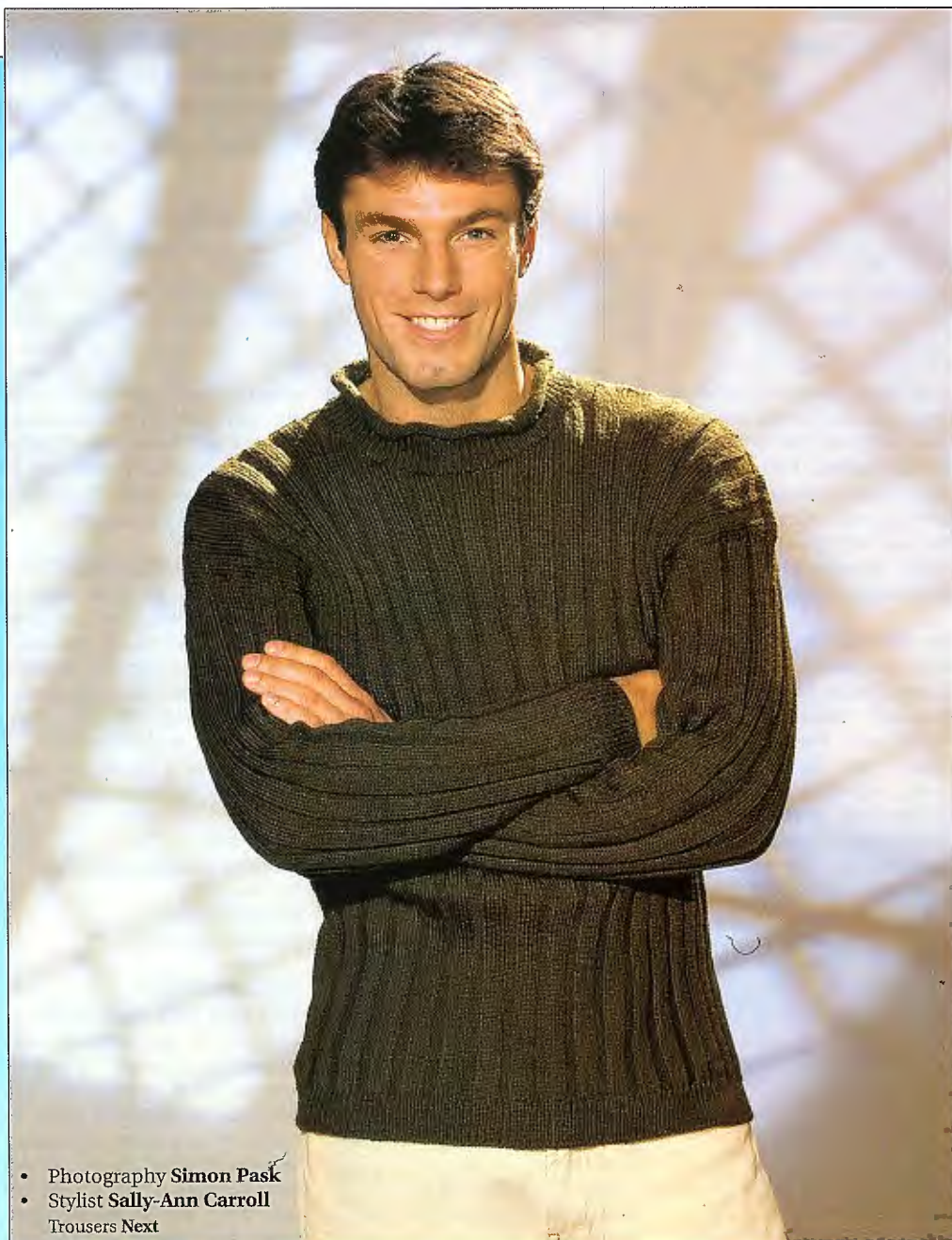
For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 29.

Diagrams

A = 58 [60, 62, 64] cm
B = 4 cm
C = 35.5 [35.5, 38.5, 38.5] cm
D = 29 cm
E = 2.5 cm
F = 20 cm
G = 9 cm
H = 44.5 cm
I = 55.5 cm



• Photography **Simon Pask**
• Stylist **Sally-Ann Carroll**
Trousers Next



Knitting Instructions

MEASUREMENTS

To fit chest 97 [102, 107, 112] cm, 38 [40, 42, 44] in.
Actual size 115 [119, 123, 127] cm, 45½ [47, 48½, 50] in.
Length to shoulder 68.5 [68.5, 71.5, 71.5] cm, 27 [27, 28½, 28½] in.
Sleeve seam 48.5 cm, 19 in (adjustable).

Instructions are written for the

first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 37 rows to 10 cm, 4 in measured over 5x5 rib (tension dial setting approximately 7/7).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used main bed side of knitting as right side of garment.

BACK

With carriage at right and using MY, cast on 181 [187, 193, 199] sts at centre of machine in 1x1 rib with extra st at right. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000 and then, using MT-2/MT-2, K 16 rows *. Transfer sts for 5x5 rib as diagram 1. Set RC at 000.

Using MT/MT, K 132 [132, 142, 142] rows. Place marker at each end **. K 108 rows. RC shows 240 [240, 250, 250].

SHAPE SHOULDERS

Cast off 11 [12, 13, 13] sts at beg of next 2 rows, 12 [12, 13, 13] sts at beg of next 2 rows, 12 [12, 13, 14] sts at beg of next 2 rows and 12 [13, 13, 14] sts at beg of next 4 rows. Cast off the remaining 63 sts.

FRONT

Work as for Back to **. K 84 rows. RC shows 216 [216, 226, 226]. 24 rows less have been worked to shoulder than on back.

SHAPE NECK

Using a length of MY, cast off centre 15 sts. Push 83 [86, 89, 92] Ns at left to HP. Cont on rem sts for first side. K 3 rows.

Cast off 6 sts at beg of next row, K 1 row.

Cast off 4 sts at beg of next row, K 1 row.

Cast off 3 sts at beg of next row, K 1 row.

Cast off 2 sts at beg of next and foll 2 alt rows, K 1 row.

Dec 1 st at neck edge on next and foll 4 alt rows. 59 [62, 65, 68] sts.

SHAPE SHOULDER

Cast off 11 [12, 13, 13] sts at beg of next row, K 1 row. Cast off 12

[12, 13, 13] sts at beg of next row, K 1 row. Cast off 12 [12, 13, 14] sts at beg of next row, K 1 row. Cast off 12 [13, 13, 14] sts at beg of next row. K 1 row. Cast off rem 12 [13, 13, 14] sts. With carriage at left and using a transfer tool, push 83 [86, 89, 92] Ns at left from HP to WP. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MY, cast on 87 sts in 1x1 rib.

Work as for Back from * to *.

Transfer sts for st st. Using WY, K a few rows and release from machine.

Push 91 Ns at centre of machine to WP with extra N at right. With carriage at right and P side of st st facing, replace sts on to Ns inc evenly. Unravel WY. Transfer sts for 5x5 rib as diagram 2. Set RC at 000. Using MT/MT, shape sides by inc 1 st at each end in rib on every 4th row until there are 173 sts. K 2 rows. RC shows 166. You can adjust the length at this stage, if required. Using MT+3/MT+3, K 1 row and then cast off with a latch tool.

NECKBAND

Join right shoulder seam. Using MY, cast on 147 sts by hand. Set RC at 000. Using MT, K 12 rows. Transfer sts for 1x1 rib. Set RC at 000. Using MT-2/MT-2, K 16 rows. Transfer sts for st st. Using WY, K a few rows and release from the machine, leaving empty Ns in WP. With K side of WY facing, replace sts on to Ns. Unravel WY. With the wrong side facing, pick up 63 sts across the back neck and 84 sts around the front neck and place on to Ns. Using MT+3, K 1 row and then cast off with a latch tool.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves between markers, stretching to fit. Join side and sleeve seams. ■



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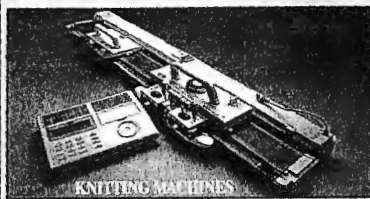
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Club Circuit

Outings & Speakers

2nd MACHINE KNITTING LIVE! 6 MAR

Date - 6th - 7th March 1999.
Venue - Summerbee School.
Organiser - Machine Knitting Monthly.
Telephone - 01628-783080.

NADINE HOLLAND KNITTING CENTRE

We offer clubs a tailor made visit during the day, evening or at weekends by arrangement. Workshops or demos available - you can choose your own topic. Machines, accessories, quality yarns, patterns, plenty of friendly help and advice from our team. Machine servicing and repairs. Attractive shop and classrooms - a knitter's paradise. Mail order service and credit cards accepted. We open on Sundays from 10am - 4pm and Thursday and Friday until 7pm. We are agents for DesignaKnit - the computer software program for all your knitwear design. Probably the best in the North West. Contact Nadine.

27 Beechwood Drive
Thornton Cleveleys
Blackpool
Lancashire FY5 5EJ
Tel/Fax: 01253-853481

DRUMMOND WOOLS

Club Secretaries and organisers - are you planning or having a club outing? Then why not visit David and the rest of his team at Drummond Wools? You will be welcomed with a glass of wine and then left to browse at leisure through our knitting and sewing departments. Demonstrations of your choice are available and you can also take advantage of our special club discounts that will enable you to get just that little bit extra. So, why not telephone us now for further details and information. Our staff are always pleased to help you.

79-81 Haymarket Terrace
Edinburgh EH12 5HD
Tel: 0131-313 1002
Fax: 0131-313 1004

UPPINGHAM YARNS

This is an Aladdin's cave warehouse of quality yarns and accessories. We have ample parking and we are near to the town centre in beautiful countryside. We are easy to find, between the A1 and M1, near to Leicester from where is drawn much of our industrial yarn. All of our yarn is thoroughly tested before we sell it to you at low, low prices, as advertised.

North Street East
Uppingham
Rutland LE15 9QL
Tel: 01572-823747

1st KNIT, STITCH & CREATIVE CRAFTS SHOW 8 JAN

Date - 8th - 10th January 1999.
Venue - Kings Hall, Belfast.
Organiser - Nationwide Exhibitions.
Telephone - 0117-907 1000.

METROPOLITAN

Come and visit us and take advantage of a lecture and/or a demonstration or else just browse through our yarns, books and accessories in the relaxed, friendly atmosphere. Refreshments are available and there is also much to occupy the non-knitter in the Craft Units, while you enjoy all the pleasures of machine knitting. Please contact us for more details or to arrange a visit.

The Pinfold
Poole, Nr Nantwich
Cheshire CW5 6AL
Tel: 01270-628414
Fax: 01270-610038

3rd CRANBROOK KNITTING SHOW 5 JUN

Date - 5th June 1999.
Venue - Angley School, Cranbrook, Kent.
Organiser - Ann Paine.
Telephone - 01580-879316.

MACHINE KNITTING WINTER SHOW 1999 23 JAN

Date - 23rd January 1999.
Venue - Croydon High School, Old Farleigh Road, Selsdon.
Organiser - Anne Kent.
Telephone - 01342-313562.

NATIONWIDE EXHIBITIONS

- The 15th Southern Knitting and Needlecraft Exhibition, Royal Bath & West Showground, Somerset, 22nd - 25th April.
- The 16th National Knitting & Needlecraft Exhibition, NEC, Birmingham, 7th - 10th October 1999.

Superb shows covering all aspects of knitting and needlecraft. Lots of attractions including talks, demonstrations, workshops and fashion shows. Always a great day out and well worth a visit.

PO Box 20
Fishponds
Bristol BS16 5QU
Tel: 0117-907 1000
Fax: 0117-907 1001

RIVERSIDE SPINNING

We will come to you, at your convenience, at a time to suit you and your members. Enjoy our talk on the practical side of spinning, the value of understanding raw materials, yarn production, use of special effects and more. It's great fun, interesting and informative. We will bring our yarns, designs and garments and with you we can create a mini-fashion show. Book now by 'phone. We cover the whole country.

Dockfield Terrace
Shipley, West Yorks BD17 7AW
Tel: 01274-596875

MACHINE KNITTING SUMMER SHOW 1999 17 JUL

Date - 17th July 1999.
Venue - John Ruskin College, Selsdon Park Road, Croydon.
Organiser - Anne Kent.
Telephone - 01342-313562.

FLIMWELL KNITTING CENTRE

Come and see our large range of knitting machines, thousands of cones of yarn, accessories and books. There is ample parking, refreshments are available and a demonstration can be provided if your club has booked in advance. We are in beautiful country surroundings with a mini-museum of domestic knitting machines and are easy to find - just off the A21 on B2087, midway between Tunbridge Wells and Hastings. Please telephone for details.

Hollands Farmhouse
High Street, Flimwell
Wadhurst, Sussex TN5 7PF
Tel: 01580-879316

14th KNITTING, NEEDLECRAFT & DESIGN EXHIBITION 14 JAN

Date - 14th - 17th January 1999.
Venue - Sandown Park Exhibition Centre, Surrey.
Organiser - Nationwide Exhibitions.
Telephone - 0117-907 1000.

CLUB SPEAKERS

BERYL JARVIS

Have you seen my Info Slide show yet? Depicting most of the subjects of my Info Sheets, machine knitting hints and tips, it's interesting and informative whatever level of skill you have. Other topics covered include a General Talk, Machine Knitted Lace, Making up, Jacquard, Brother KH970, Tension - What's That? Alternatively, please suggest any other topic you'd like me to cover. My workshops can always be geared to your club members' specific requirements.

90 Asfordby Road
Melton Mowbray
Leicestershire LE13 0HR
Tel: 01664-850418
E-mail: berylj@foobar.co.uk

NOTTINGHAM M/K SHOW

18
APR

Date - 18th April 1999.
Venue - Harvey Haddon
Sports Centre, Nottingham.
Organiser - Alan Hunt.
Telephone - 0115-922 3654.

FORGE CRAFT CREATIONS

Two talks for the price of one! "Swiss Darned Embroidery" - talk, demonstration and hands-on workshop; an opportunity to learn the correct technique and how to achieve the professional finish. All swatches and needles provided. "Dimensional Knitting" - Sylvia Wynn explains her new book, a unique concept in designing made to measure knitwear. A simple and effective way to produce many different styles to suit individual measurements. A fun packed two hours whether you are interested in machine knitting, hand knitting or embroidery. Any reasonable distance considered.

Sylvia Wynn
The Old Smithy
Pirton, Worcester WR8 9EJ
Tel: 01905-820482

ANGELA CORYN

A newcomer to the "club circuit, Angela brings refreshing ideas along with a wide selection of her original garments. Discussions focus on the creative design process, techniques that give garments that professional look, or the selection and use of colours and yarns.

Angela Coryn Knitwear
Tangles, Little Bull Lane
Waltham Chase, Southampton
Hampshire SO32 2LT
Tel: 01489-892041

11th MACHINE KNITTING EXHIBITION

24
JUL

Date - 24th July 1999.
Venue - Chepstow Leisure
Centre, Chepstow, Gwent.
Organiser - Alice Wilmshurst.
Telephone - 01594-562161.

MAGGIE ANDREWS

Interesting, informative and enjoyable talks, workshops and demonstrations, with lots of samples and garments. A dozen subjects to choose from including:- Knitted Patchwork with no sewing using any pattern you already have; Easy Embroidery on knitwear (teach-in), everyone takes part, materials provided free; Super Sweaters and T-shirts that children love and will willingly wear, 3-D effects and surface decoration; Skirts for all seasons and all sizes, knit successful skirts to fit (advice on ease, shape and style; Knitting for the Four Seasons, all or just the current season, suitable styles and yarns. Books and patterns for sale. 60 mile radius. Please send a stamped addressed envelope for details.

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8th NORTH WEST KNITTING EXHIBITION

18
FEB

Date - 18th - 21st February
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Venue - G-Mex Centre,
Manchester.
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RIVERSIDE SPINNING

We will come to you, at your convenience, at a time to suit you and your members. Enjoy our talk on the practical side of spinning, the value of understanding raw materials, yarn production, use of special effects and more. It's great fun, interesting and informative. We will bring our yarns, designs and garments and with you we can create a mini-fashion show. Book now by 'phone. We cover the whole country.

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PATTERN INFORMATION

ABBREVIATIONS

These are the standard abbreviations we use in our patterns.

alt = alternate(ly); beg = beginning; ch = chain; cm = centimetres; cont = continue(ing); dc = double crochet; dec = decrease(ing); foll = following; g = grams; HP = holding position; in = inch(es); inc = increase(ing); K = knit; mm = millimetres; MT = main tension; MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension; MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension; MY = main yarn; N(s) = needle(s); NWP = non working position; P = purl; patt = pattern; RC = row counter; rem = remain(ing); rep = repeat; ss = stitch size; st(s) = stitch(es); st st = stocking stitch; tog = together; UWP = upper working position; WP = working position; WY = waste yarn.

YARN GUIDE

We give a yarn guide thickness on our patterns and the approximate weight of the original yarn used is shown below. We do not quote a thickness for those yarns which we feel cannot be substituted.

1, 2 & 3 are extra fine yarns

Fine, medium and full bodied one ply yarn including 2/30s.

4, 5 & 6 are fine yarns

Fine, medium and full bodied two ply yarn including 2/16s.

7, 8 & 9 are fine to medium yarns

Fine, medium and full bodied three ply yarn including 3/8s.

10, 11 & 12 are medium yarns

Fine, medium and full bodied four ply yarn including 4/8s.

13, 14 & 15 are medium to thick yarns

Fine, medium and full bodied double knitting yarn including 6/8s and 8/8s.

16, 17 & 18 are thick yarns

Fine, medium and full bodied Aran knitting yarn including 12/8s.

19, 20 & 21 are extra thick yarns

Fine, medium and full bodied chunky knitting yarn including 16/8s.

CLUBLINE DIRECTORY

To: The Editor, Machine Knitting Monthly,
PO Box 1479, Maidenhead, Berkshire SL6 8YX

Please enter our Club in the Clubline Directory ☐

Please change our Club's entry to the following ☐

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Cut & Sew

Pick & Choose

On a recent club visit, **Debbie Kendall** was asked, how she chose the yarns and stitch patterns to create the knitted fabric for her "cut and sew" garments. This month, she shares her thoughts with us on this complex subject.

The "cut and sew" garments referred to by the club member were those specifically made using a dressmaking pattern. Choosing the yarns and stitch patterns to create a length of knitted fabric for this type of garment does require careful thought. I gave the club members some guidelines and I thought I'd share them with you this month.

The first decision I make is to determine the type of garment I want to produce. It might be a top, a jacket, a skirt or perhaps a suit. Once I have decided where there is a "hole" in my wardrobe, then I choose my yarns. I have tried to make all my knitted and material clothes mix and match. This way, I don't end up with a suit that only goes with one top - I have a wardrobe where nearly every jacket can be worn with almost every skirt. Tops can also be mixed and matched.

When I buy yarn, I therefore choose colours that will complement my existing selection. In theory, this should reduce the number of cones of yarn that seem to creep into the house. However, in practice it hasn't quite worked... well, not yet! I constantly live in the hope that one day my cupboards won't be overflowing and that my husband will not be attacked by large cones of yarn when he opens one of the doors. He's frequently assaulted by my cones falling on him and I have to admit that he's seldom happy when it happens!

Let's suppose that I've decided to make a jacket. The first task would be to go through my dressmaking patterns to see which jacket I'd like to make. I then have to decide what weight of fabric the pattern requires. When choosing a dressmaking pattern to use with "cut and sew", avoid designs with lots of gathers or pleats. Not only will they make your seams very bulky but will also make it more difficult for

you to get a good finish to your garment. I always choose very simple shapes, without too many darts or fussy extra pieces and classic shapes are probably best, as they don't date.

The pattern I selected this time was one of my favourites - a short, boxy-type jacket made up of just six pieces, two fronts, a back, two sleeves and a back neck facing. I have made up this pattern so many times that I know it fits me well. However, if I was using a new pattern or if I was making a jacket for someone else, I'd need to take careful body measurements. It's important to see if any adjustment is needed to the pattern before cutting out. The most usual measurements you will need to check for a jacket would be:-

- the back length from the nape of the neck to the waist line
- the bust measurement
- the waist measurement if the style has a fitted waist
- the hip measurement
- the upper arm width
- the length of the arm

I hope that one day my husband will not be attacked by large cones of yarn when he opens one of the doors. He's frequently assaulted by my cones and he's seldom happy when it happens!

Now the boring bit has been accomplished, we can go on to the fun bit - choosing the yarn and the stitch pattern for the garment. Don't stint on the time used here, enjoy yourself and try out lots of different combinations of yarns and stitches. The yarns I chose were two large cones of one ply crepe, one in bright orange and the second in a chestnut brown. (I have to admit that I chose them because they were the cones that had attacked my husband previously!)

For speed, I decided to use the yarn singly, because I find that winding off takes so long and thought I'd try using a double bed pattern. I chose jacquard for my first trials and had great fun knitting lots of different designs. The next stitch pattern chosen was a double bed tuck stitch and I changed colours every fourth row. Finally, I tried out long stitch in just one of the colours. So that the best stitch design could be chosen, I knitted one whole pattern repeat of each jacquard over 100 stitches and also knitted a fairly large piece of the tuck and long stitch.

Do remember the following general rule - when knitting fabric for "cut and sew", you should knit at a tighter tension than you would usually use, so that you make a firmer fabric. After knitting, I took the swatches to the ironing board and steam-pressed them. Here, the iron was set to steam and I simply patted up and down carefully on the fabric with the iron, to produce a piece of knitting that would drape.

Leave the swatches for a little while and then come back to them to see which you like the best. You are going to put a lot of work into this garment and it is going to last for a long time, so make sure that you love the knitted fabric. Don't settle for second best! If none of the swatches excite you, knit some more in different patterns. Try adding or changing colours and keep on working until you are completely happy with the fabric. Sometimes it seems as if this stage takes forever, but it is worth it.

The next thing to do is to check that the weight of your knitted fabric is similar to that suggested on the dressmaking pattern. You might not have noticed it before but there's always a paragraph on the back of the pattern packet with suggested fabrics. Don't give up if your fabric isn't firm enough or heavy enough for your choice of pattern. Adding fusible interfacing to the knitted fabric will give it more stability and body. If you are adding interfacing, do take care as it obviously mustn't spoil the finished look of the fabric. The best way to find out what will happen is to press a small piece of interfacing on to your trial swatches. You'll then be able to see what it looks like and feel the weight of the finished fabric.

Once you are happy with your choice of knitted fabric, you can at last knit the tension swatch. Knit this over 100 stitches and knit at least 100 if not 200 rows for greater accuracy. Steam press the knitting and then you can use the measurements from this swatch to work out what how much fabric to knit for each individual pattern piece. It is much easier to knit separate pieces of fabric for each part of the garment. By doing this, you also save a lot of time and yarn.

For example, work out how many stitches and rows are needed to knit the front below when your tension swatch measures 100 stitches = 33 cm and 200 rows = 48 cm.

$100 \text{ sts} \div 33 \text{ cm} = 3.03 \text{ sts} / 1 \text{ cm}$
 $200 \text{ Rs} \div 48 \text{ cm} = 4.16 \text{ Rs} / 1 \text{ cm}$

Measure the widest and longest pieces of your pattern as shown on Fig. 1. To find out how many stitches to cast on for one front, multiply 3.03 by 52 cm which equals 158 stitches. To find out the number of rows which need knitting multiply 4.16 by 54 which equals 224 rows. When knitting each piece, I would add a few stitches and rows to allow for any small variations.

Therefore, my piece for one front would be knitted over 166 stitches and I would knit approximately 234 rows. Now repeat these easy sums for the back, the sleeves and the back neck facing and then knit the six pieces of knitting. When knitting large pieces of fabric, mark the ends of every 50th row with a length of waste yarn to make it much easier to press accurately.

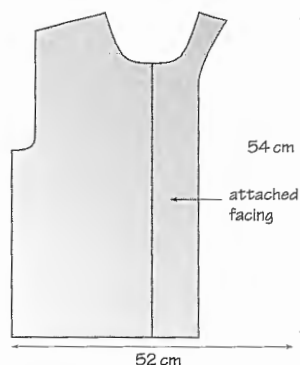


Figure 1

The next stage is to press each piece of knitting. However, if you are using a natural fibre such as wool or cotton, I suggest that you first wash the fabric. When pressing, first of all uncurl the edges of the fabric using your fingers and hover the steam iron above the edges. Use plenty of steam and hold the iron above the edges until the curl disappears. Please take great care not to distort any of your knitting.

Still using plenty of steam, place the iron right down on to the fabric and press up and down. Start at the centre and work out to the edge, making sure that the rows stay straight as you press. Press the entire length of fabric and then turn it over and press the other side. Check that each side is the same length, by matching up the markers, then check that your knitting is not distorted and that the rows and stitches are nice and straight. You will find that synthetic yarn will change dramatically, whilst natural fibres will stay much the same.

Do remember that both synthetics and natural fibres need to be steam pressed very well.

Once you are happy with the steam pressing, you can move on to the next stage. For me, it is cutting out each individual pattern piece in interfacing and pressing it on to the knitted fabric. Mark the pattern grain lines on to the interfacing and use these markings to make sure that you are laying the interfacing on to the knitting along a straight line of knitting. Press the interfacing on with an up and down motion - do not iron it on or you will stretch and distort the fabric.

It's important to make sure that all the pattern pieces lay in the same direction. For example, make sure that the cast on edge of the knitting is at the bottom of each pattern piece. If there is a distinct pattern on the knitting, be especially when placing the pattern pieces. The pattern must be matched, especially where it shows such as down the centre front or, if applicable, down the centre back. If your fabric doesn't need interfacing then you can just lay your pattern pieces on to the fabric, following the same rules as just stated.

It is much more accurate to cut out each piece individually. If you do this, remember to turn over the pattern piece when cutting out the second front or sleeve - or you will end up with either two left or two right fronts or sleeves! Once you have cut out each piece, you will really feel that you are getting somewhere and that you are well on the way to producing a lovely garment. Now all that remains is to carefully follow your pattern instructions and make up your garment.

I hope these guidelines encourage newcomers to the technique to try a "cut and sew" garment. If you'd like more information, don't forget you can always drop me a line at the magazine. I'm always happy to help! ■

Machine Knitting & Stitchcraft Exhibition

January 23rd 1999

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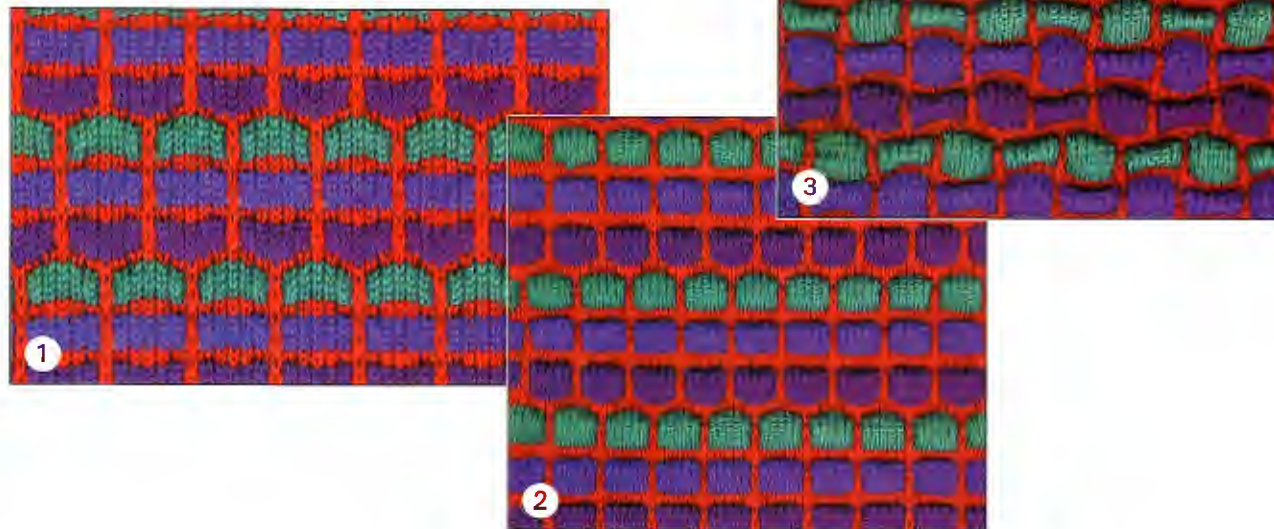
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Silver Special

Tuck Stitch

We're working on tuck stitch this month, on the Silver Reed SK 280 punchcard machine. I managed to wrench Card 3 out of the machine, kicking and screaming and I put a rubber weight on it so it couldn't sneak back in the machine while I wasn't looking!



We've used an original card this month, so it's time to get your blank cards and handy punch out. The same card is used for all six samples, so we've certainly got our money's worth out of it.

ALL CHANGE

We've had a change of colours again this month. We're still using Mr Forsell's lovely yarns, again taken from the same range of colours we started with. After last month's success with four colours - which didn't look too impressive when they were on cone, but looked completely fabulous when they were mixed in tuck stitch - we've used another four which also looked a bit dodgy when they were together on cone. This month's colours are Hollyberry, which is used in all the samples for the stocking stitch rows and Purple, Royal and Jade which are used for the tuck rows.

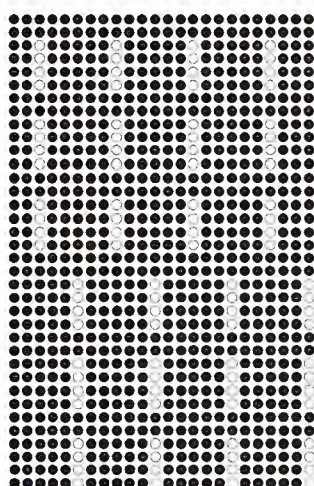
WHAT KNITS WHERE

Years and years ago, someone told me a very useful way of working out if a card was going to knit properly in tuck stitch - where we can only have one stitch tucking at a time. When the

Cam Lever is set to the left of 0 (stocking stitch), whatever is punched out on the card will knit in stocking stitch and the blanks will then make the pattern. This also applies to slip stitch, where the Cam Lever is also set at the left of 0.

When the Cam Lever is set to the right of 0, the holes punched on the card will knit pattern. Fair Isle and Punch Lace will knit the second yarn on the punched holes and the yarn in feeder one will knit on the blanks.

Punchcard Chart



Our punchcard this month is a very well behaved tuck pattern - only one needle at a time is tucking and it only tucks over four rows. Well, that's how it starts off anyway. Things get a little more complicated as we go along...!

SAMPLE ONE

We start off as usual this month, by knitting our punchcard exactly "as Nature intended".

- ☐ Cast on and knit four rows in Hollyberry. Set the machine to knit tuck and release the card.
- ☐ * Knit 4 rows Purple, 2 rows Hollyberry, 4 rows Royal, 2 rows Hollyberry, 4 rows Jade, 2 rows Hollyberry *.
- ☐ Repeat from * to * throughout.

There is no need to alter the settings of the machine for the stocking stitch rows, as the card has been punched so that the machine will knit stocking stitch on the rows on which we want.

SAMPLE TWO

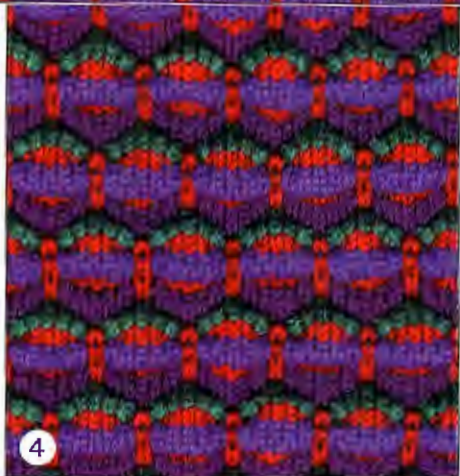
Well, Sample One went terribly well, so time to make things a little more difficult! We used the Elongation Knob for Sample Two, which made things a little more tricky for the machine, as it

had to tuck over eight rows. Set the Elongation Knob to the forward position when the carriage is on the left of the machine and leave it locked throughout.

- ☐ Cast on and knit four rows in Hollyberry, finishing with the carriage at the right.
- ☐ Set the machine to tuck and release the card.
- ☐ * Knit 8 rows Purple, 4 rows Hollyberry, 8 rows Royal, 4 rows Hollyberry, 8 rows Jade, 4 rows Hollyberry *.
- ☐ Repeat from * to * throughout.

Eight rows is a lot for the machine to cope with in tuck stitch, especially in four ply wool. To make life easier for the machine (and you!) make sure the knitting is weighted evenly across the row, to prevent the stitches adjacent to the tuck stitch needles from falling off.

I carefully brought all the needles to D position before knitting the first of the Hollyberry rows, again to prevent the stitches from falling off. The result is a nice bumpy, textured fabric, so I think it was worthwhile spending a little more time than usual on the knitting.



SAMPLE THREE

The knitting sequence for this sample is exactly the same as for Sample Two. The difference is that blocks of stitches have been picked up to form partial hems across the row.

- After knitting eight rows in Purple and then one row in Hollyberry, the carriage will be on the left side of the machine.
- Now use the triple-ended transfer tool and pick up the centre three stitches from the last row knitted in Hollyberry below the Purple rows. Then place on to the needles directly above.
- Leave the next block of pattern, then pick up three stitches from the following block.
- Repeat across the row, so every alternate block Purple stitches is picked up.
- Knit the three remaining Hollyberry rows, then eight rows in Royal.
- Knit one row Hollyberry and repeat the pick up, using the alternate blocks of Hollyberry stitches, from below the Royal rows.
- Continue to knit following the colour sequence, making the pick-ups as above.

Once again, you should weight the knitting carefully and bring needles to D position if necessary to make sure the stitches knit off properly. Don't bring any needles which should tuck to D position, or they will knit in stocking stitch.

SAMPLE FOUR

We've finished with the Elongation Knob now, so you can set that to the back position. For this sample, we're going to go back to our original knitting sequence, as for Sample One.

- Knit through the colour sequence up to the last but one row in Hollyberry. Finish with the carriage at the left side and one more row of Hollyberry to knit **before** finishing the complete repeat.
- Use a single ended transfer tool.
- We're going to pick up three stitches on to the transfer tool now and place them all on to the needle above.
- First pick up the long stitch from the Hollyberry row below the Purple rows.
- Now pick up the long Hollyberry stitch from below the Royal rows.

- Last, pick up the long Hollyberry stitch from below the Jade rows.
- Place all three stitches on the needle directly above.
- Repeat across the row on every block of pattern. Knit the last Hollyberry row.
- Knit through the colour sequence again and pick up the long Hollyberry stitches from below the last block of Purple, Royal and Jade.
- Repeat throughout, picking up the long stitches after each repeat of the pattern.

SAMPLE FIVE

Knit as for Sample Four. On the pick-up row, pick up the long stitches only on every alternate block, instead of every block as in Sample Four.

SAMPLE SIX

The knitting sequence for this sample is exactly the same as for Samples Four and Five. The difference here is that we've made a "V" shape in the sample which creates a big wave effect by increasing the distortion created by the tucks.

- Knit through the first colour repeat, stopping after the last but

one row of Hollyberry (carriage at the left, one more row of Hollyberry to knit).

- Pick up only the long stitches at the centre of the machine.
- Finish the repeat and knit the second, again finishing one row short of the complete repeat.
- Now pick up the long stitches from the pattern block at either side of the centre block. Finish the repeat.
- Knit the third repeat, finishing one row short.
- Pick up the long stitches from the pattern block one block away from the last pick up.
- Continue as before, moving one pattern block away from the centre each time.

We've made the "V" shape working from the centre of the sample, but you can vary this by picking up different long stitches, in a diagonal line for example, or by zig-zagging backwards and forwards.

That's it for now - and this time, I'm really not sure what next month will bring! Perhaps it's time to move the Cam Lever around to the next stitch pattern which is slip stitch. Join me then to see what it's going to be! ■

Saddle Shoulder Jumper

Designed by **Jamilla Designs** in **Forsell** yarn

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff E6000 machines.

MATERIALS

Forsell's Pure New Wool Superwash 3-ply. (Yarn Guide No.6.)

1 x 350 g cone in Moonlight (Col 1) in feeder 1.

2 x 350 g cones in Chamois (Col 2) in feeder 2.

1 x 350 g cone in Sage (Col 3) in feeder 3.

GARMENT WEIGHT

Finished garment in second size weighs 775 g.

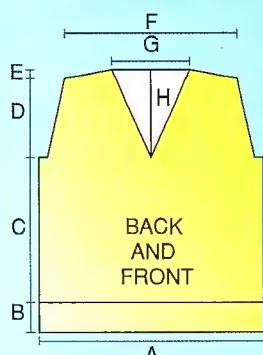
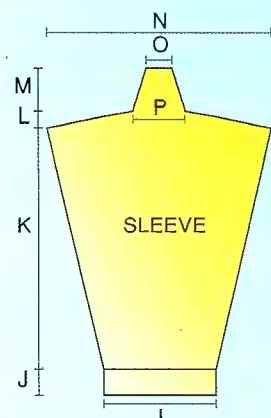
The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- T Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG. Tel: 0116-278-6281.

PATTERN INFORMATION

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 29.

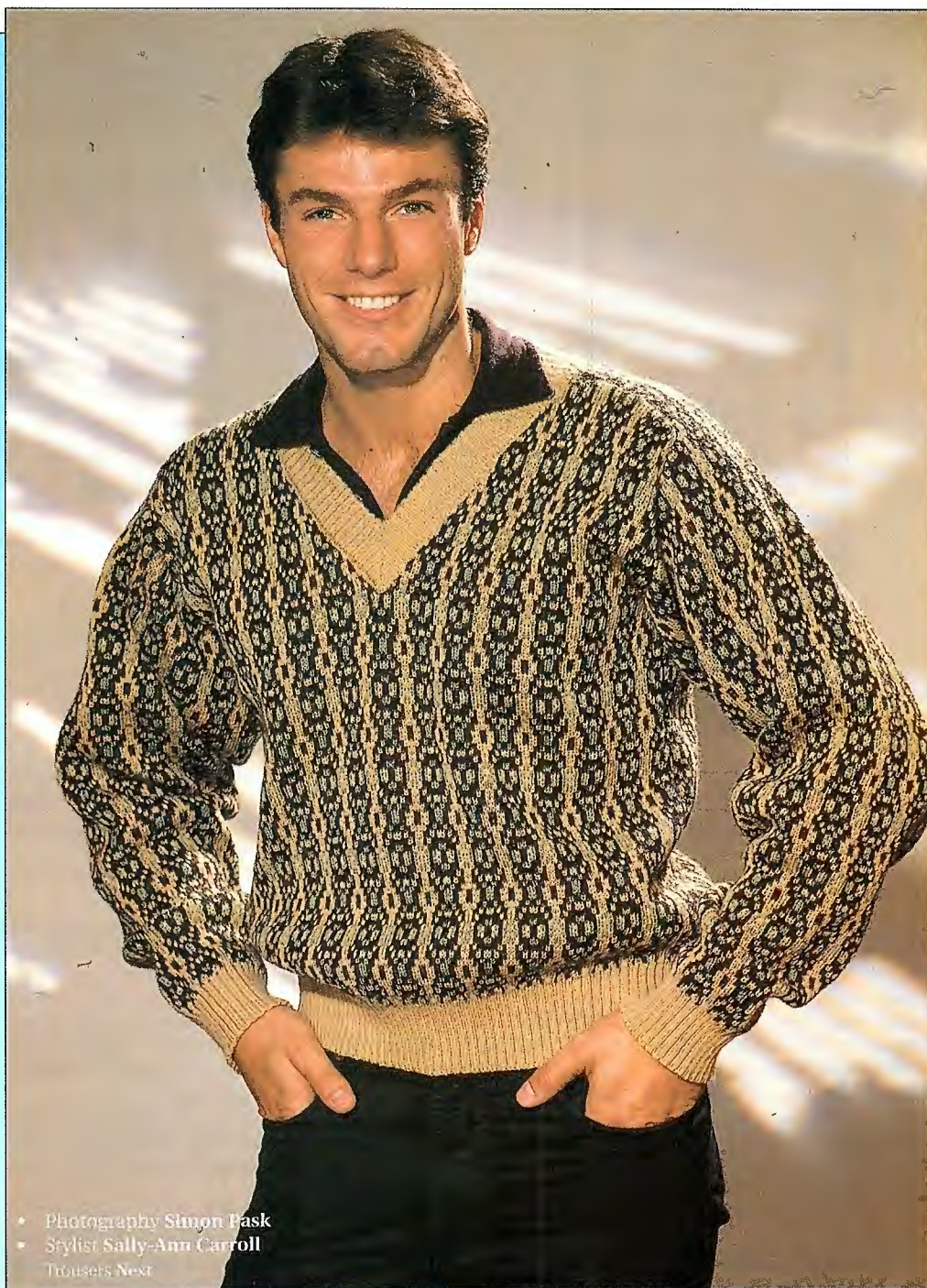
Diagrams

A = 53 [55.5] cm
B = 7 cm
C = 33.5 [32.5] cm



D = 18.5 [20] cm
E = 2 [1.5] cm
F = 39.5 [42] cm
G = 18.5 [19.5] cm
H = 20.5 cm
I = 26 [26.5] cm
J = 6 cm
K = 56 [56.5] cm
L = 4.5 cm
M = 10.5 [11.25] cm
N = 53 [55.5] cm
O = 6.5 cm
P = 11.5 cm

• Photography Simon Bask
• Stylist Sally-Ann Carroll
Trousers Next



Knitting Instructions

MEASUREMENTS

To fit chest 97 [102] cm, 38 [40] in.
Actual size 105 [110] cm, 41½ [43½] in.
Length to back neck 61 cm, 24 in.
Sleeve seam 62 [62.5] cm, 24½ [25] in.

TENSION

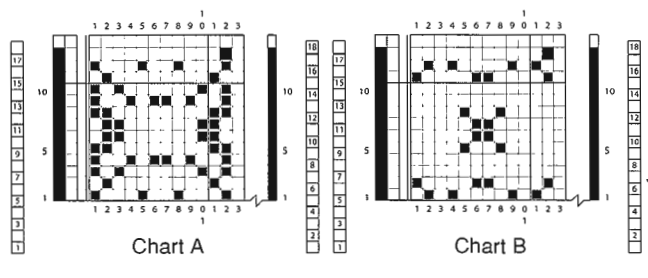
40 stitches on each bed to 12.4 cm and 40 rows to 3.6 cm, measured over jacquard pattern. Set lock on BX←/LX and Knit Tech 197 (stitch size approximately 4¼/4½).

Program

Prog - ENT
Erase - ENT
Cast on - 4 - ENT
All st patt - NO
St Patt A - Dot - ENT
Read in sheet A until
Alter - ENT
Direct - NO
Add - ENT
Add What? - Dot - ENT
Read in sheet B until

Alter - NO
3 Col - ENT
Add - NO
Knit Tech - 197 - ENT
Enlarge/position - NO
Test - NO
All st patt - ENT
Form - NO
L ND - number required at left
of needlebed - ENT
R ND - number required at
right of needlebed - ENT
Cast on.

Charts



KNITTING NOTES

a) Before knitting, prepare any reader sheets needed from the charts provided.
b) The welts and cuffs are worked using two ends of Col 2 together.
c) The main pattern is worked using one end of each colour.
d) The neckband is worked using one end of Col 2.
e) For the neckband I decreased by moving the outside back bed st with the double ended bodkin over to the first st on the front bed and knitted it through.
Knit the row and with the lock at the left take the first st on the right and place it on to the adjacent needle, knit through, knit to the right, now the first st on the right has to be placed on the first st on the back bed and knit through.
Knitting through each time gives a neater edge. To increase keeping the ribbing pattern correct where the next increase was on the opposite bed, I used the point of the orange tool to stretch the last st increased across the bed and hooked it on to the needle head, the following increase, being the second of the pair - I 'e' wrapped, keeping this sequence up until all increases have been made.

BACK AND FRONT ALIKE

Handle down. Orange strippers. Set up 172 [180] Ns on each bed at centre of machine in WP. Switch on console and follow for Tech 4, arranging Ns for 2x2 rib (2x1 N arrangement). Rack one complete turn to the right. Set RC at 000.
Set lock on N/N and ss to 2½/2½. Using 2 ends of Col 2, K 1 row. Set

lock on CX/LX and ss to 3½/3½, K 2 rows. Rack one complete turn to the left. Set lock on N/LX, K 1 row. RC shows 4. Set lock on N/LX and ss to 3½/3½, K 34 rows. Push up empty in-between Ns on both beds to WP. Set lock on CX/CX, K 2 rows. RC shows 40. Engage st patt and then set RC at 000.

Set lock on BX←/LX and ss to 4½/4½. Using 1 end of each colour, cont in stripes of 2 rows Col 1, 2 rows Col 2 and 2 rows Col 3. K 372 [360] rows.

SHAPE ARMHOLES

Cast off 8 sts on each bed at beg of next 2 rows. K 16 rows. * Dec 1 st on each bed at each end on next row. K 17 rows. Rep from * 2 [5] more times. ** Dec 1 st on each bed at each end on next row. K 11 rows. Rep from ** 10 [7] more times. 128 [136] sts on each bed. RC shows 576 [582].

SHAPE SHOULDERS

*** Cast off 17 [12] sts on each bed at beg of next 2 rows. K 10 [4] rows. Rep from *** 1 [2] more times. 60 [64] sts on each bed. RC shows 600. Cast off.

SLEEVES

Handle down. Orange strippers. Set up 84 [86] Ns on each bed at centre of machine in WP. Switch on console and follow for Tech 4, arranging Ns for 2x2 rib (2x1 N arrangement). Rack one complete turn to the right. Set RC at 000.

Set lock on N/N and ss to 2½/2½. Using 2 ends of Col 2, K 1 row. Set lock on CX/LX and ss to 3½/3½, K 2 rows. Rack one complete turn to the left. Set lock on N/LX, K 1 row. RC shows 4. Set lock on N/LX and ss to 3½/3½, K 28 rows. Push up empty in-between Ns on both beds to WP. Set lock on

CX/CX, K 2 rows. RC shows 34. Engage st patt and then set RC at 000.

Set lock on BX←/LX and ss to 4½/4½. Using 1 end of each colour, cont in stripes of 2 rows Col 1, 2 rows Col 2 and 2 rows Col 3 and at the same time, K 12 rows. Shape sides by inc 1 st on each bed at each end on next and every foll 12th row until there are 150 [166] sts on each bed, K 11 rows. RC shows 408 [492]. Inc 1 st on each bed at each end on next and every foll 18th row until there are 172 [180] sts on each bed. K until RC shows 624 [630]. Place marker at each end.

SHAPE TOP

1ST SIZE

Cast off 12 sts on each bed at beg of next 2 rows. K 10 rows. * Cast off 15 sts on each bed at beg of next 2 rows. K 10 rows. Rep from * 2 more times. Cast off 10 sts on each bed at beg of next 2 rows. 38 sts on each bed. Place marker at each end. K 12 rows. ** Dec 1 st on each bed at each end on next row. K 12 rows. Rep from ** 7 more times. 22 sts on each bed. RC shows 790. Cast off.

2ND SIZE

* Cast off 8 sts on each bed at beg of next 2 rows. K 4 rows. Rep from * 7 more times. Cast off 7 sts on each bed at beg of next 2 rows. 38 sts on each bed. Place marker at each end. K 10 rows. ** Dec 1 st on each bed at each end on next row. K 11 rows. Rep from ** 4 more times. *** Dec 1 st on each bed at each end on next row. K 17 rows. Rep from *** 2 more times. 22 sts on each bed. RC shows 804. Cast off.

NECKBAND (KNIT 2)

Handle down. Orange strippers. Set up 140 Ns on each bed at centre of machine in WP. Switch on console and follow for Tech 4,

arranging Ns for 2x2 rib (2x1 N arrangement). Rack one complete turn to the right. Set RC at 000. Set lock on N/N and ss to 2½/2½. Using 1 end of Col 2, K 1 row. Set lock on CX/LX and ss to 3½/3½, K 2 rows. Rack one complete turn to the left. Set lock on N/LX, K 1 row. RC shows 4. Set RC at 000. Set lock on N/LX and ss to 3½/3½, dec 1 st at right edge on next 22 rows. K 2 rows. RC shows 24. Inc 1 st at right edge on next 22 rows. RC shows 46. Transfer sts to front bed. Change to black strippers. Set lock on GX/N and ss to 5/5, K 2 rows. Using WY, K a few rows and release from machine. Knit second piece shaping at left edge.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Draw a cut and sew neckline on front, using measurements given on the diagram as a guide. Sew 2 rows of zig-zag stitch around neckline, then cut out surplus fabric to form neck shape. Join shoulder seams.

Set in sleeves along entire armhole edge and join saddle shoulders to shoulder edges. Join side and sleeve seams. Join neckband seams and then pin neckband into position just below zig-zag rows. Unravelling WY as required, backstitch through open loops of last row worked in Col 2. Fold neckband in half to inside and catch down enclosing cut edge. Give final light steam. ■

Look at Life

Gadgets

Over the years, **Joan Lafferty** has added a number of "gadgets" to her knitting machine. She has a few hints to pass on that she's found useful as well as some ideas that have been far from helpful.

I'm sure you must be wondering what on earth I mean by "gadgets". Well, they're the things other than accessories that I keep close by my knitting machine. I don't know what I'd have done without my Knit Leader or Transfer Carriage. Well, I do know, but I prefer not to think of such matters!

NEW USES FOR A VEGETABLE TROLLEY

I guess the most useful item I have next to my knitting machine is one of those trolleys intended to house vegetables. It's a plastic frame on wheels, with three pull-out baskets, in bright, cheerful colours. I have put a tea-tray (also plastic) across the top and this houses a variety of items in constant use when I am knitting.

First of all I have a desk tidy with five compartments of different heights. The various tools sit upright in these boxes, so that they are readily accessible to my right as required. Next to this stands a pile of claw weights - a pile, that is, when they don't tip over... which is their state today! Then I have a box of glass headed pins on this tray as well as a couple of little balls of unpicked yarn to use as waste yarn when taking off, say, tension pieces.

The tray does not quite cover the top basket so into this goes scrap paper and a clear plastic folder with notes of things I knit regularly - mostly little toys and animals. Oh yes! I must not forget the plasters. Needles have a nasty way of attacking fingers and, if unchecked the blood will always drop on the work, particularly if it is a light colour!

The second basket holds small ribber combs and I have combs for holding 60, 40 and 20 stitches. These are very useful for small items, particularly the 20 stitch comb and I use this for cardigan bands, with only a small weight attached. It took me years to realise that I should not put a

large weight on cardigan bands - I could not think why I kept having stitches "malfunction function" in a variety of ways.

Along with these combs I keep a large handkerchief - no, not for my personal use, but to use as an oil rag. I find old hankies suit this purpose admirably; they are made of nice, soft material and having a hem all round means that they do not have ragged edges. I find that pieces torn from old sheets and pillow cases will deposit lengths of cotton on the needle bed, given half a chance!

I never take a hammer to any of my knitting machines - although I once saw a machine that had had this treatment...

The third basket is choc-a-bloc, at the moment, with tension pieces. Until I have completely used a cone of yarn, I keep the tension piece to hand for the next item I am going to knit. When I am sure I no longer need the tension pieces, I have a grand tidy up. I spend an evening or two un-picking the "note" I have made of the tension, or at least darning in the ends. I also unpick the "21st" stitches that I have marked for measuring. Sometimes, I put the pieces back on the machine, with the right sides together then knit one row at Tension 10 and latch off. This gives me long strips that I can "sew" together on my Hague Linker. If I'm feeling lazy, I crochet them together while watching something not too rivetting on television.

I used to roll up tension pieces and push them into the base of cones, which I keep stored in a cupboard. However, some "malignant sprite" would remove them or screw up the knitting so that the second measurement would not be very accurate. I can already hear you asking why I don't keep a note of the size. It's

an excellent idea if you are neat and tidy and can remember to put the note in a book. I find that pieces of paper attached with a pin can become "unattached" - presumably by the same sprite who lurks in my cupboard. In any case, why bother with notes? It is only the work of a moment to re-measure the tension piece.

A "HEATH ROBINSON" JOB

So that is the story of my "vegetable" trolley. What else do I use? I now knit with an electric motor, which means the table is a bit taller than the conventional knitting machine table. When I

worked with the latter, I used to put the lid of my Japanese machine across the "stretchers" on the legs of the knitting table. However, my motor table has elegantly curved legs with no stretchers, so I have had to do a real "Heath Robinson" job here.

Younger readers may not have heard of Heath Robinson. He was a cartoonist who designed weird and wonderful things, to help with daily chores. For example, to peel a potato he would have a chute situated near the ceiling with pulleys and handles. The potato would be shot half way round the kitchen, to end up in some sort of machine that was meant to peel the vegetable.

Heath Robinson produced drawings by the dozen of these crazy gadgets, but unfortunately his humour has gone into decline. (This has nothing to do with knitting, but I once worked with a scientist called "Heath". He applied for a job with another doctor called "Robinson", but was turned down for the job for the following reason. Scientific papers have the authors' names in alphabetical order and the

gentleman called Robinson thought that "Heath, Robinson" on a scientific paper would have no credibility - and he was probably right!)

So what is my "Heath Robinson" idea for the lid of the machine? I have built up two shoe boxes on either side, for the lid to sit on. Are you wondering why I'm making so much fuss about the lid? It is an excellent receptacle for the longer ribber combs, spare wires for the combs, the ribber weights (although sometimes these get on to the top of the trolley). The lace carriage is housed there and, on occasion, the ribber connecting arm or the sinker plate assembly find a home there, too.

Finally, the cast on combs that come with Brother machines live in the lid. These are not dropped into the bottom of the container, but are kept in the place designed for them when the machine is closed up. Have you ever dis-entangled a cast on comb from a ribber comb? Take my advice and don't try it. Like all inanimate objects, these two will join together in an apparently loving relationship, given half a chance. (Is my Sprite at work again?) Hitched up in its proper place, the cast on comb has no chance of getting in the way of the other items.

ANY OLD DRAWERS?

Beside my machine, on the left, I have an old two-drawer chest of drawers. The top drawer houses sewing cottons, all in nice boxes intended for screws and so on. I got this from the handyman shop. The second drawer is home to my largish collection of punchcards. Although most of my work is done on the electronic machine, I still have my 836 punchcard machine - and the table, so no "Heath Robinson" job is needed for that machine! On top of my chest of drawers sits the Hague Linker and a tool box with some screw drivers, pliers and a light-weight hammer.

Classwise

The Second Time Around

In this series of articles, **Beryl Jarvis** has been taking readers through the beginners' course she's been running at the John Ellis Community College in Leicester and other venues.

We started the series in **To & Fro** back in the autumn of 1996, discussing why knitters decide to come on a course, looking more closely at who comes along and going over the subjects the course covers. This last point is very flexible, as my course neither works towards a certificate nor has a "hard and fast" curriculum to follow. Instead, I have always tried to cover all the basic techniques of machine knitting. My intention is help the knitter to understand, as much as possible, how their machine works, how to make it do what's required and how to put things right when they go wrong.

Because of the flexibility of my course, some students have returned for several years. Naturally, those who return don't want to repeat skills already learnt so most years I have been able to split the classes into two groups - beginners and either improvers or returners. For regular readers, the beginners' series may be repeated from a different angle at some time in the future, but I am now going to move on and follow the improvers.

The flexibility of the course means that improvers, who had to miss a class during the previous year because of holidays or illness, can join the beginners to

improvers sometimes own up to having been so busy during the summer break that the machine has not been unpacked since the last class at the end of the previous term! They also try to catch up with each other's news and this is all part of the evening. I find that as long as the opportunity and the encouragement to learn is there, the social side is equally important. Long term friendships can build from meeting in a classroom.

This discussion often continues whilst I am taking the beginners through the basic machine parts and introducing them to some of the language of machine knit-

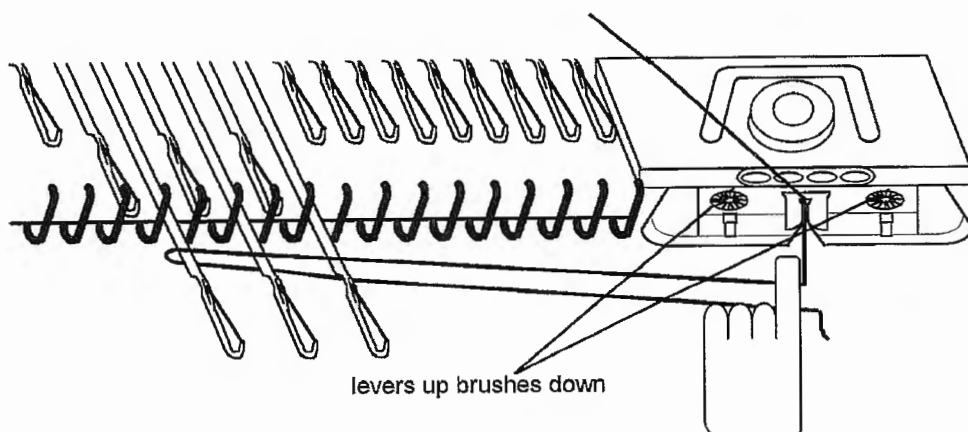


Figure 1

Other courses working towards a certificate often have to stick strictly to the course as planned. Because I have so far been able to steer clear of these restrictions, I can gear the course for the individuals that have enrolled that year.

Many of the students may have had years of knitting behind them before starting on a course and are often very much surprised at the number of new things they learn. None of us can possibly claim to know everything there is to know about machine knitting and I expect to see something from a different angle with each new group that I teach.

cover the techniques missed the first time around. Some students start off the course afraid of the machine and the classroom environment. Consequently, they don't take in much at all the first time and like to follow the course from the beginning again. Others like to take a second look at an individual topic. Whatever the reason, I allow the students the freedom either to join the beginners, or take the same or similar topics a stage further.

As the students arrive, I am around to help them set up their machines. During the first week of a new course, beginners often come with machine and parts in a collection of bags and

ting. I encourage them all to bring along some suitable yarns for the class and suggest four ply acrylic on cone as the best yarn to learn and play about with on standard gauge machines. This introduction is followed by a session on open cast on methods and knitting a tension swatch.

By this stage, the improvers are sometimes so used to using one method of cast on that they have temporarily forgotten all other methods. So, I shall cover all of the methods again - but when beginners are introduced to the methods and hopefully have time to try them all, improvers will pick up on those forgotten and try them again.

CASTING ON

A: THE WEAVE METHOD

Please remember that not all methods are suitable for all machines. For example, if you have no weaving brushes, you can not use the weaving method of casting on! However, if you have weaving brushes, this is one of the quickest and easiest methods of starting to knit as long as a finished edge is not required.

① Leaving the other working needles in working position, bring alternate working needles forwards to holding position and make sure the carriage is set to knit them back.

② Put weaving brushes into working position.

③ Thread yarn into feeder 1/A and take the yarn over the stems of the needles in front of the sinker pins, holding the yarn as shown in Fig. 1. Do not hold the yarn end tight; the weaving brushes must be able to push it over and under alternate needles. By holding the yarn down under the sinker plate, it can not tangle in the brushes.

④ Knit one row. By my method, you will get a loop of yarn on the opposite side to the yarn end. After a few rows, pull the yarn end to pull the loop through and put the weaving brushes out of action.

B: ALTERNATE NEEDLE METHOD

Ignoring any needles you do not want to knit at all, push alternate needles from non working position and knit one row. If you have a cast on comb, it can be hung with the hooks over the loops between the needles. Now push the other needles to working position and continue knitting, taking the carriage across carefully until the knitting is established.

The hammer belonged to my Father and he called his hammer "Dennis". I never discovered why and, as far as I know, he didn't give names to his other tools! Dennis has a lovely box wood handle and, although I also have a modern claw hammer with a rubber handle, it is not half as elegant. Please don't get me wrong, I never take a hammer to any of my knitting machines - although I once saw a machine that had had this treatment. I keep the hammers in the tool box, so that I know where to find them when needed for something much less delicate than a knitting machine.

NOW JUST FORGET IT!

So what about hints I have not found useful? One is the idea of putting a spot of nail varnish on the middle of the ribber comb. There's really not much point doing this with the long comb, is there? Both the comb and the needlebed have 200 needles and you'll only be a couple of needles out if you line up the comb with the machine. The shorter 100 stitch comb can be similarly placed. Even if, like me, arithmetic is not your strong point, 100 divided by two is 50, isn't it? So, the end of the comb goes by the 50 stitch mark. I must admit that the Brother comb with the hanging weight is a bit more difficult with 130 stitches. However, even I have it fixed in my tiny brain that the end of this must come to the 65 stitch mark. So if the ends are correct, the middle must, of necessity, be correct.

I know some knitters will not do without their little dab of nail varnish and if this makes you happy, who am I to argue? However, what happens when you make a cardigan - do you knit the fronts across the centre "0"? Not if you knit with a charting device, I imagine. When knitting a cardigan front, worked from centre "0" to say, 60, I find myself looking at the teeth of the comb and estimating that there

are the same number on either side of the work.

Another hint I heard years ago was regarding the tension piece. I hope everyone knows that you cast on 60 stitches, knit a few rows of waste, then knit 30 rows with the main yarn, "marking" - or knitting by hand with a contrast colour - the 21st stitch on either side of "0". All this is well and good, but years ago someone had the bright idea of knitting starting by knitting only 15 rows. You marked the 21st stitches, then knitted to 30 and marked again followed by a third lot of marks on row 45.

The idea was to measure all three, add the three results together and divide by three. I do not have a degree in mathematics, but even I can see that if the measurements have been done correctly, the result of the division sum must be the middle number! After all, knitting is not that exact a science. Surely, one or two stitches more or less on the sides of a garment are unlikely to make it unwearable?

Another thing that has puzzled me for a long time is why it was found necessary to put a tape measure on the Hague Linker. I have one of the first linkers, with no such luxury and it works perfectly well for me. I asked a member of the knitting club if she used this accessory and why she did so. She told me it was useful to make sure the two sides of the garment were the same length.

Come on! Surely when you are knitting, you use a row counter and I hope you make a note of the number of rows to the armhole or what-have-you? Then, if you pin the front and back together, it must be immediately obvious if you have made one side shorter than the other? Perhaps if you use a tape measure, you don't need to pin? Using a row counter, pinning the work and still relying on the tape measure must surely be for the

very cautious - belt and braces and a piece of string, perhaps!? Joking apart, I can see that having a tape measure firmly fixed to an inanimate object can be an advantage, especially if you have one of my "sprites" who hide my tape measure when my back is turned.

I must conclude with a little story. I was to give a talk to a Ladies' Group, but the organiser was late so a few of us waited outside. One lady engaged me in conversation, not realising I was the guest speaker. She asked what I did as a hobby, so I told her it was knitting. In fact, I said I was known locally as the "knitting lady".

- "Oh no you're not", she said, "I'm the knitting lady."
 - "Can you knit a jumper in a day?", I asked.
 - "Well", she said, "I knitted two shawls last week".
- (That's not bad going, I thought to myself, considering she knitted them by hand!) At this point another lady joined us.
- "I know you", she said to me, "you're the knitting lady".

Fortunately someone came along with the key at this point, so I was able to slip away without embarrassing the first lady. Guess what the subject of my talk was... but no, you don't need to guess, do you?! ■



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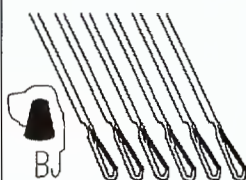
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C: OLDER-TYPE BROTHER CAST ON COMB METHOD

These older combs have a small lever at each end and you should turn the lever so that it is at right-angles to the comb. Bring the required needles forward to working position. Put the comb, with the hooks facing you, in front of the needles and turn the levers to hold on to the sinker pins. Knit one row. Free the yarn end from the hooks beyond the working area. Turn the levers to let the comb hang on to the yarn loops. Continue knitting.

D: CORD METHOD

Push the required needles forward to working position. Knit

one row. Place a nylon cord between the sinker pins and the needles, taking it over the yarn. Hold the cord tightly whilst knitting the next few rows. Pull the cord out after about four rows to allow the knitting to fall away naturally. By this method, the stitches can run back up, so add weights carefully.

These are the normal methods for a quick, not finished cast on. Improvers often comment that they have become accustomed to using one method and have forgotten others. Not only do they welcome the reminder but also enjoy a gentle return to life in the classroom! ■

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Creation 6

Eileen Metcalf

- Lesson 9 - Viewing patterns in different colour ways
- Lesson 10 - Exchanging colours in a rubber band box
- Lesson 11 - Using built-in patterns
- Lesson 12 - Superimposing designs

SEEING COLOUR IN A DIFFERENT WAY

Load the ISLAM pattern from the Metbury directory. Stamp the pattern four times on the white area by clicking with the left mouse button.



Click with the right mouse button below COL. The colour box (Fig.1) will appear. Choose the third icon from the left.



Figure 1



This is the 'change colours in the rubber band box' icon. Click first on the colour you wish to change (bright pink) with the right mouse button then click on the light green with the left mouse button. A rubber band box will appear.

Anchor and stretch the rubber band box around one of the patterns and click with the left mouse button. The bright pink will be replaced by green.



You can experiment with a variety of colours in the designs. Do remember that there are 31 more colour bars to choose from. You can use these colours to match the yarns that you have available to knit. Do try more than one variation because unusual colour combinations can often produce amazing designs!

Finally, don't forget to save the pattern which you choose to use.

Seeing colour in a different light



Old

EXCHANGING COLOURS IN A RUBBER BAND BOX

Start off by loading the **Stirling** pattern from the Metbury directory. Then click with the right mouse button below COL. The colour box (Fig.2) will appear on screen.

Choose the 'exchange colours in



Figure 2

rubber band box' icon which is next to the pencil. Next, click on the



white area (within the design) with the right mouse button and then click on the pink area with the left mouse button. Then,

anchor and expand the rubber band box around the design and click with the left mouse button.

As you can see, the two colours have been exchanged. Save the new pattern if you like this better than the original. ■



New

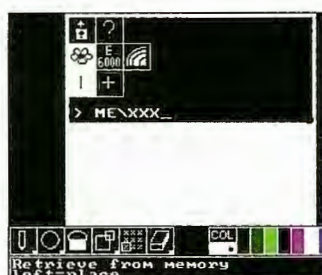


Figure 3



Figure 4



Figure 5



Figure 6

E6000 CONSOLE PATTERNS

You already have all the patterns which are in the E6000 console loaded into Creation 6. You can use these to experiment to create designs or to experiment with colours, or simply to make a design from the patterns to download to the console, without having to twist and turn the pattern in the console. Creation 6 is a wonderful tool for finding out about the built in patterns.

First, let's look at the twisting, turning and doubling options. Please note - these do not appear in the same order in Creation 6 as they do in the options section of the console program.

Click with the left mouse button on the 'retrieve from disk' icon. The 'retrieve' box will appear (Fig. 3).

Next, click on the E6000 icon in the middle of the retrieve box with the left mouse button. The '> ME\XXX' directory will change to the E6000 directory (see Fig. 4).

Click on the question mark icon. A list of numbers will appear (Fig. 5). Click on the down arrow until you see 1320. Retrieve this pattern and then place it in the white area.

Click on this icon, which is at the bottom of the screen, with the right mouse button. A new box will appear showing several options (Fig. 6).

A number of new icons appear and the illustrations below show how you can use these to alter the original bird design.

I haven't included detailed information for all the steps. However, if you worked through the previous lessons, you won't need detailed explanations of the rubber band box and the information box which appears at the bottom of the screen.

LAYERING PATTERNS

We can use two or more patterns, putting one on top of another, to make new designs. This can be done by programming the E6000, but it is sometimes easier to do everything in Creation 6 and then download the pattern.

Retrieve pattern 1220 from the E6000 directory and put it in the white area.

Click with the right mouse button on this icon. Click with the right mouse button. Now stretch the rubber band box around the pattern and left click with the mouse button on the mirror icon:-

The pattern will then be doubled, giving you this design:-



Next, change the colour to pink and retrieve pattern 1221 from the E6000 directory and place it over the original pattern 1220. Finally, double the pattern as you did for the first one. You will now have a three colour pattern. ■



Duomatic Update

Part 2 - Let's get started!

After last month's introduction to the Duomatic 80, it's time to start some basic knitting. In this issue, **Doris Coutts** shows us how to thread up the machine correctly before knitting a simple rib.

It's now time to start doing some basic knitting and to do that, we are going to have to thread up the machine with yarn. I briefly mentioned the yarn arms, so we should look at these more closely. Follow the diagrams on Pages 14 and 15 of your Instruction Book. First, look at the tension discs, these are numbered from 1 to 7, with half markings in between; the higher the number, the tighter the tension. If you pull the outer disc away, you can see a little pin protruding and it is essential that the yarn goes under this pin when threading up.

The average setting for the discs is $3\frac{1}{2}$, but you may need to alter this according to the yarn you are using. The Duo can knit a wide range of yarns, from a single strand of 2/30s industrial yarn up to a soft double knitting. You'll find that 2/30s can be plied up with more strands to produce two, three or four ply equivalents. However, I'd suggest that you stick to a three or four ply yarn, that's not stranded, for your first trials. We are going to start with a rib setting, so a good three ply acrylic would cover most of the basic ribs.

You know that coned yarn is normally ready waxed, but if you are using balled yarn, you will need to rewind it so that it feeds from the centre. You'll also need to wax the yarn so run it over a candle, or preferably thread it through the centre hole of the special wax rings you can buy. Should your cone have been in stock for a while, I suggest that you get a can of spray wax specially produced for yarn. First spray the cone well, then also spray the inside of a suitable plastic bag and put the cone inside. Tie the top tightly and leave it overnight, when you will find your cone will be easy to use.

Put the cone on the floor, a little to one side of the yarn arm, or put the ball in the bowl provided. We are only going to use a single

colour to start with, so thread up through either of the two sets of wires on the first yarn arm. The Instruction Book tells you to thread up with the yarn feeding eyelet still in the colour changer, but you may like to try my method. It was shown to me when I first had the machine and so I have always used it.

I start with the yarn feeding eyelet actually in the jaws of the lock and I explained how to position this in the first article. I then thread the yarn through the points shown on the diagram in the Instruction Book. However, I skip the take-up loop No. 5, which means the yarn has no pressure or pull on it at this stage. Pull through a length of yarn, thread it through the double-ended bodkin then drop it through the yarn feeding eyelet in the lock. If the bodkin doesn't go through easily - and this depends a lot on yarn thickness - do one of two things. Remove one or both strippers, or just wiggle the lock until the feeder is central, when you'll find the bodkin will drop through.

It is the metal bar of the stripper that will impede the passage of the double-ended bodkin. Once it's through, detach the bodkin and secure the end of the yarn, as shown in the Instruction Book, in the slot at the right hand side of the machine. Do take care at this point, because I have a friend who did quite a bit of damage to her Deco unit that got tangled up with a yarn end secured in this slot. I use a different way, because I feel that it's better to be safe than sorry! I sometimes secure the yarn end by looping it and clipping the loop to the side of the tool tray with a small bulldog clip. Alternatively, I have a couple of magnetic pads with clips attached - the sort you can usually get from car dealers. I put these up between the beds, securing them to the metal frame and thus avoid a long yarn end, when using a small number of needles.

Having digressed long enough, it is now time to go back to the yarn arm. Don't forget to put the yarn into the take up loop - No. 5 on the diagram; this now puts tension on the yarn. To test if it is about right, first position the lock centrally under the take-up eyelet. Pull the yarn down behind the tension discs, as far as you can, bringing the take up eyelet right down to the front guide (No. 6). Let go of the yarn and the take-up eyelet should go up to a distance of about a hand's width, above the front guide. (Well, hands can be large or small, so perhaps 14 to 18 cm might be a better measurement!)

If the eyelet goes up much higher, or very quickly, the tension is too loose and needs to be adjusted accordingly. This is also one of the causes of loops forming at the side of the work, when we get on to various types of patterning. Conversely, if the take up eyelet remains close to the front guide, you will need to loosen the tension discs.

While we are looking at the discs, it is worth brushing or blowing out between the discs. Quite often, a lot of dust and fluff can collect here, considering that all the yarn passes between them! We will be dealing with cleaning and so on at a later stage.

If you do a lot of single colour knitting, it is as well to alternate between the left and right yarn guides, to even the wear. By the same token and later on, you might like to swop the left hand pair of arms with those on the right, assuming you have two tension assemblies. Just take up the whole assembly from the tension discs and change them over. Replacement tension wires can be purchased if necessary.

The yarn is threaded up ready, so now we can put some needles into working position. We start with both locks on the right and we will use a simple K1 P1 rib, so that you can get used to the feel

of the machine. Start by putting the handle UP so that the needles are opposite each other. Now, on the front bed, use the orange 1x1 needle selector to bring 15 needles on each side of centre O to working position. The correct position is with the needle hooks just at the front of the needle bed.

As you have found, the orange selector does put 15 needles forward in 1x1 formation, which is useful to know. It is also 15 cm long and it is a good idea to mark the edge at 5 cm intervals, so that you have a handy ruler by you. Now bring the corresponding needles on the back bed into work, so that they come opposite the spaces left on the front bed. Remember the needle rule for the Passap - the first needle at the left is on the front bed, last needle at the right on the back bed. So your set-up will be:-

For 2, 3 or 4 ply yarn it is usual to use orange strippers. It is also possible to get blue strippers, which are slightly heavier and exert more pressure than the orange. These are useful when doing heavier work, such as double bed tuck stitch - full Fisherman's rib, for example. However, for all single bed work and for some double bed work where there are big gaps between working needles on one bed, you must use the black strippers.

Luckily, for most fancy patterns, we are usually told which strippers to use. You do need to watch your strippers, especially the metal blades, as a nick in these can cause the yarn to catch and/or break. If this happens, you will be horrified to see your stitches dropping off the machine. If you can feel a roughness, you may be able to smooth this out with fine sandpaper, but if not, I am afraid you will need to replace them and they are not cheap. For the black strippers, it

is possible just to buy replacement blades, instead of the whole stripper.

The edge springs need to be placed before knitting starts. Put an edge spring over the end needle and push the needle up until you hear a click, which is the latch of the needle rising above the finger of the edge spring. Then bring the needle slowly back to working position, making sure the latch is held closed by the aforesaid finger. Do the same for all the edge springs. On Page 9 of the Instruction Book, you will find an indication of stitch sizes to use for various yarns. Medium wool covers three and four ply, but you can adjust the figures to your own liking and your machine.

We are going to start with a circular knit cast-on, which is the most useful and stable for garments. If you are using a fine four ply, I suggest you do the zigzag row at stitch size 2½. Just move the locks across and the zigzag will form across the needles. The locks are now on the left and we need to stop and set the machine to knit two circular rows, one on each bed. Luckily the CX setting ensures that the beds knit alternate rows. So, while both the levers are still on N, set the pattern selector arrow on the right hand dial to C, then put the lever over to X. Do this on both beds, then change the stitch size to 3 and knit two rows. This looks a little odd, but that is because there's no weight pulling the work down, as on other machines. Put the N-X lever back to N on both beds. You can now carry on with rib knitting.

If I may, I'd like to suggest one little tip. I have found that the cast on rows tend to splay out at the bottom slightly, so that the rib isn't square. To rectify this, I use an old trick. I put a piece of nylon cord right across the work and drop each end down between the beds. If you haven't any nylon

cord, use a piece of yarn that is smooth and will not break easily. Something similar to **Bramwell's Artistic** does very well instead. In fact, I have hung on to one or two cone ends of Artistic, just as a substitute for nylon cords! Hold the ends of the nylon cord tightly below the beds and knit one row across. The locks are back on the right, the first row of rib has been knitted and you can let go of the cord.

Don't knit too fast, please! Knitting is best when done calmly and smoothly... the slower speed is better not only for the knitting and the machine, but also for you!

These four rows of casting on are not usually counted as part of the "working rows", so now you can reset the row counter. You can set each figure either backwards or forwards with its own little white knob and you will need to do this when pulling back work. Alternatively, a quick flick of the right hand lever sets all figures back to 0 in one fell swoop. So set the row counter to 000 and knit some ribbing until you are used to the feel of the locks and get the rhythm of the knitting.

Don't knit too fast, please! Knitting is always best when done calmly and smoothly. If you have a motor, or get the chance to see one working, your first reaction will probably be, "I can knit faster than that". This reaction misses the point, because the slower speed is better not only for the knitting and for the machine, but also for you!

Now you will want to take the work off and have a look at it. I always think with double bed work that an upside-down periscope would be very useful, so that we could see what is going on between the beds! You can go over into your colour changer and park the yarn there, if you wish. (Please refer to your

instructions, as it depends which colour changer you have fitted. If you are a new knitter, please don't worry, we will get round to this subject in due course.) Break the end of the yarn and secure the new end so that it remains threaded for next time. Now you can run the empty locks across and the work will drop off.

Alternatively, if you want to leave your yarn still threaded in the

eyelet in the locks, again break and secure the yarn, then push the needles of each bed up to holding position. (Yes, I know that isn't a recognised Passap term, but I mean as far up as they will go.) Using the straight edge of the orange selector, close the latches and pull all the needles down to the bottom of the bed. I usually find it best to do this on the back bed first, then on the front bed.

So, what's the nylon cord for? Now the work is off the machine, pull up the starting row by holding both ends of the cord tightly and pushing the stitches as close to the centre as possible. Pull the body of the knitting away from the cord and this will straighten the casting on loops and also square the corners of the rib. If you think your rib is a little tight, put the stitch size up to 3½ next time.

Now you should try a full needle rib - that is a rib knitted with all needles in work on both beds, so you must have the handle down. You can use similar techniques to those for K1 P1 rib, but I would not normally use a four ply yarn for FNR or K/K as it is often referred to in Passap manuals. If you would like to try the racking

cast-on, details are on Page 19 of the Instruction Book. It is also possible to do this in a K1 P1 rib, but as the racking has to be over two places not one, it looks a bit strained. So try it out with the K/K rib, but still use the nylon cord to straighten out the cast-on rows. If you feel adventurous, try some of the simple patterns in the first test piece.

Next time, amongst other things, we will look at ways to cast off. Here's a quick method for releasing work so that you can keep your samples intact. Knit a few rows on a much higher tension and strip the work off the machine, leaving a long end of yarn. Thread this yarn through the open (large) stitches, using the oh, so useful double-ended bodkin.

When you leave your machine at the end of a session, always pull down some yarn between the guides and the locks so that you release the tension on the yarn arm. This will ensure the tension wires have a longer life. I forgot to tell you that on one yarn arm, you probably have a pattern holder. The pattern or card pushes up under the grey roller that grips it and holds it in place. It won't work with anything too heavy, but a normal pattern or card is all right. I also find it handy for reminders of various techniques such as things to check when using the Deco and I write these on the cards you get in packets of tights! You also need to know how to release the card when you've finished with it. It doesn't pull out easily, but if you just push the grey roller up, this releases the tension and it will then come away.

If you come up against a problem in any of the above, you can always write to me at the magazine (the address is on page 3). Alternatively, you can reach me on the Internet. My e-mail address is:- DorisCoutts@compuserve.com. Good luck with your knitting until next time! ■

Knitter's Browse

All Around the World

This month, **Frank Dineen** has news for us from home and abroad. At home, he's been out and about attending more knitting exhibitions and has received a cry for help from Canada.

Did you attend Ally Pally? I went along with the Guild stand and we were besieged by machine knitters, most of whom were disappointed not to have more machine knitting on display at the exhibition. Not that there wasn't much of interest to see - there was. Many young and talented designers were displaying the products of their genius and it was a delight to see knitted fabric used in so many different and exciting ways.

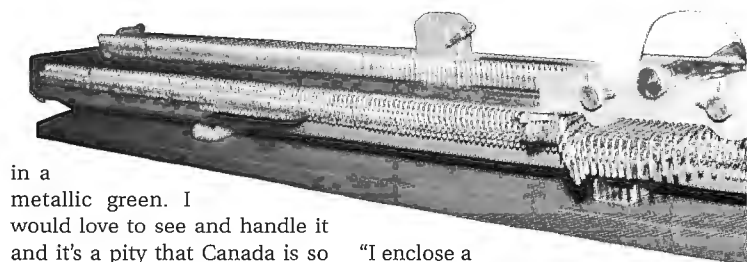
It was my first visit to this show; I must say that I enjoyed it and wished I could have spent longer talking to the people on the stands. However, the Guild was, of course, my first priority and from that point of view it was a bonanza show.

There was tremendous interest from knitters and non-knitters alike. We even convinced some of those who had consigned their machines to the attic to get them out and start again! We had the only knitting machine at the show and our Toyota 950 was in

use every day for demonstration purposes. We could have sold it several times over! What we learned over those four days was that machine knitting lives! What is more, I definitely perceived a growing level of interest among teenagers in all the fibre arts.

A few weeks ago I received a cry for help from a knitter in Canada. He - yes, I am not a lone male in the craft - had been given an old machine without instructions. So, what's new? Could I help? It is called a Knitomat Custom 180 and no, I could not help him - but I promised him that I would ask you. I am passing on a photograph to Anne in the hope that it is publishable. I'd love to hear from you if you know anything about it.

I have never seen anything quite like it and it is possible that it was not sold in the UK. It appears to be a variation on the old Instant Knitter, but with a double row of needles one under the other. There does not appear to be any form of automatic yarn feed and the machine is all steel, painted



in a metallic green. I would love to see and handle it and it's a pity that Canada is so far away!

What else has been happening. Ah yes, I had a very interesting letter from Rosie Turner of Bankfoot, near Perth, Scotland and she writes:-

"Last winter and earlier this year, I was busy knitting pullovers for 14 children from Belorusse, who came to stay in our village. These children come for a holiday organised by **The Chernobyl Children's Lifeline Link**. Four weeks spent in the clean Scottish air could add as much as two years to a child's life. The children arrive with just the clothes they stand up in and stay in twos and threes with host families. All sorts of families help to supply their needs, take them on outings and they have a wonderful time.

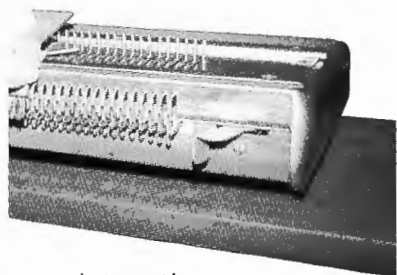
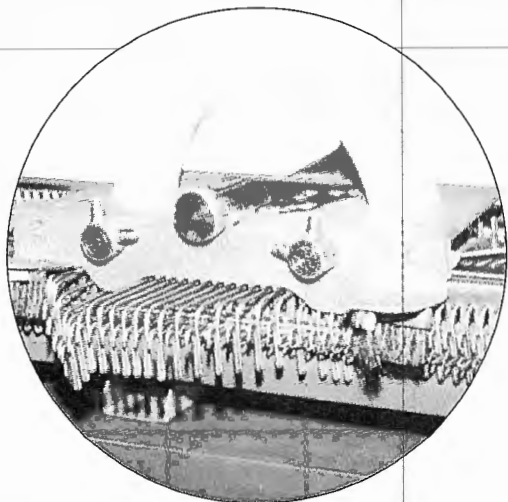
"I enclose a photo of myself in my garden with the pullovers I made. The bright coloured and pastel stripes were the most popular, also the poppies and liquorice allsorts. I had great fun creating these from yarn I'd put by and ends of cones. I wrote to Worth Knitting, from whom I buy most of my yarn and asked if they had a few cones they would like to donate. I was completely taken aback when I received, by return of post, a 'Worth'while cheque towards the funds - followed the next day by 25 cones of acrylic yarn to knit up for next year."

Rosie goes on to say that all the knitting was done on a Brother 910 bought around 1980, when To & Fro was at Summerbee and adds that she loves her machine as a friend. What can I say after that? Don't you agree that it's a fine example of the caring face of machine knitting? I am sure that there are many other knitters out there who have similar stories to tell. Why not share them with us? We can all of us do with some inspiration.

When I was a boy, there were many books in my grandfather's library, full of examples of good works. They were written to inspire children and young people to consider those worse of than themselves. In this "grab-all" society we live in, maybe someone should start re-publishing some of those Victorian treatises. It might do us all the world of good!

When I first started taking an interest in old machines, one of my first correspondents was June Ham who runs the **Drayton Machine Knitting Club** in Portsmouth. She had a couple of





interesting machines and asked if perhaps I'd like to drop by and see them? I did. The machines in question were a Knitmaster Instant Knitter and a Record and both were in excellent condition. I was fascinated by them and spent a long time trying to obtain examples of my own.

The Instant Knitter was no problem; currently I have four, but finding one in showroom condition is another matter! However, no-where could I locate a Record - that is until a few weeks ago when a member of **Havant Machine Knitting Club**, June Coombes, mentioned to my wife that she had two elderly machines for disposal. Would I like them? That was a daft question to ask me and as soon as we could spare the time, Janet and I high tailed it in the direction of Hayling Island to pick up the machines.

What were they? You've guessed it - an Instant Knitter and a Record... and that's not all. They were the very same machines that June Ham had demonstrated to me. How this came about is all too complicated to explain here, but what stretches the arm of coincidence even further is that later that day, June Ham telephoned to ask if I was free to talk to her club? My response was instant and I look forward to talking to her club members. No doubt I'll include special reference to a Knitmaster Instant Knitter and a Record. (Sad about the Record, I can't get it to play on my hi-fi - there's no hole in the middle. No wonder it wasn't a success!)

Thank you also to Carol Ambrose who sent me an Instruction Manual for a Knitmaster Vistamatic. It has been filed away for future use and if anyone needs one, please let me know. The Vistamatic is a good, simple machine and ideal for a first time knitter to learn on.

Talking of simple machines, when I was at Ally Pally, I was asked what machine I would recommend for a beginner. I have my own ideas, but I wonder what your answer would be? Let's assume the knitter was a "trifle short of the readies". State of the art electronics would definitely be out of the question and I wonder if your answer would be the same to:-

- a) A teenager at university studying fibre arts.
- b) A young mother.
- c) Someone who had just retired and was looking for a hobby.

This is not a trivial question and I'd be interested to know your answers. So often, I think potential knitters can be put off by being given the wrong impression of our craft. I've heard it described in such simple terms that even a three year old chimpanzee could do it, or made out to be so difficult that you need at least six "A" levels to get the machine out of its box. When Janet and I first got involved in the hobby, those were the two most common attitudes. To be fair, I think it may have depended on whether the seller wanted to get a good price for their machine, or was desperate to get rid of it. It doesn't help the ignorant though, does it?

Finally, here's my joke of the month.

- "Which is more grammatically correct - Pies are round, or πr squared?"

There, you can knit your brows over that! ■

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Terry's Corner

A trip to the seaside and a look at Windows

This month, **Terry Mason** reminisces about the Southport Knitting Show, before gently leading us into Windows. He thoroughly enjoyed his trip to the seaside, especially meeting many of his friends on this side of the Irish Sea.

By the time you read this article, some time will have passed since I was invited to take part in the **Southport Knitting Show**. Nevertheless, it would be remiss of me not to mention that I thoroughly enjoyed my time there and was even able to come home with some money in my pocket from selling disks! (I hope you are enjoying them!)

As you all know, I live across the Irish Sea and this makes it more difficult for me to come across to meet you personally. I must admit that shows organised by the major exhibition companies are rather expensive for me. I also feel that they feature many companies other than those of primary interest to knitters. At Southport and, I hear, at other one day shows, there was almost an "invasion of knitters", many of whom came over to say hello. Who says that there's not a special relationship between knitters?

The Southport Show was organised by the ladies of the **Southport Knitting Club**. (Actually, there was the odd man about, being told what to do!). They must have worked very hard indeed and have to be congratulated upon their achievement. I noticed that young sons and daughters, were helping with the clearing up after the show closed. Southport knitters and helpers, you were wonderful!

As I've mentioned, at such gatherings there's lots of opportunity to talk to one another. I recall one lady saying to me, in what seemed rather a quiet and perhaps embarrassed way, "It's no good me looking, because I only have a punchcard machine". Obviously my reply was, "So what? Many of us here did most of our knitting on machines that had even less than that - and our most wonderful "add on" was a ribber!". Am I the only person who feels that the decline in home machine knitting is due, to

a great extent, to the high cost of modern machines? Now on to Windows!

WINDOWS 3.1, 95 & 98

(Will there be a Windows 2000 I wonder, or will the Millennium Bug chew up our disks?)

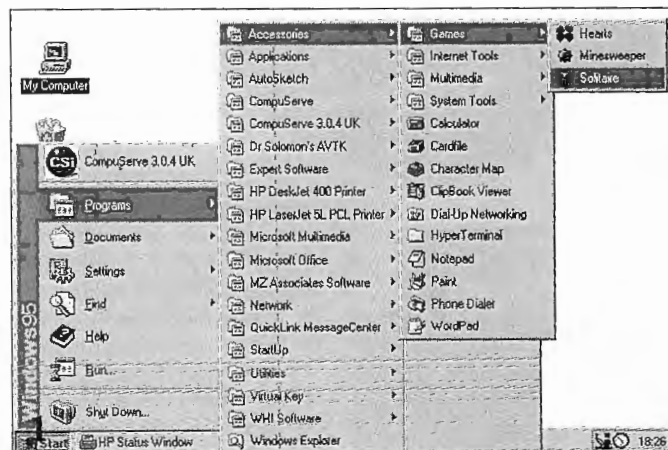
All these programs are comparatively new, as far as home computers are concerned. Before that, we had to type in a lot of instructions, that were then followed by the OPERATING SYSTEM of the computer - generally referred to as DOS. There are numerous operating systems but the one used in our Home PC is MICROSOFT DISK OPERATING SYSTEM - or MSDOS for short.

The operating system used in earlier models still has to be used by WINDOWS. What we are doing when we click on an ICON (which are the pretty pictures on our screen), is giving the instructions to our computer that we previously had to type in. I hope I am not boring you already!

A computer program consists of FILES that contain the running sequences and the DATA our program will need. The files are best kept together in FOLDERS (□ or □), just as we are supposed to keep relevant and/or related items together. The word FOLDER is a new word that we have had to learn since Windows came along. Previously, we called such things DIRECTORIES. (It's interesting to note that the directory concept is still used inside our computer because that's what MSDOS understands.)

At this point, let me give you an example of what I mean, although I will come back to this subject in more detail. If we want to keep Club Records in some sort of order on our hard disk, we need to make a Master Folder and some Sub Folders to deal with, say, Membership, Letters, Accounts and so on.

In the old days, at the C> Prompt, we would enter MD CLUB (make



directory CLUB) - and that is still the same today. To keep the related files together, we still type in MD CLUB at the C> Prompt. There is now an empty "club" folder on the hard disk. Let's think of it as a Manilla Folder to put in our filing cabinet.

CD CLUB - Will open our folder so that we can put something into it. Once it's opened, we can make separate folders for different files such as MD MEMBERS, MD LETTERS, MD ACCOUNTS. Then, if we wanted to make a subsection in any of these, we would have CD MEMBERS, MD NAMES, MD NOTICES, MD MEETINGS and so on.

Let's now suppose that we want to look at the list of members. We simply type in:-

C:\club\members\names - and we call this the PATH.

When we've finished and want to go back to the beginning, all we do is enter C:\ - which takes us back to what we call the ROOT DIRECTORY of our hard disk.

If, when using DOS, you want to see what is on the disk, at the C> prompt you type in DIR/p. Putting the "p" after the forward slash (/) will give you the information a one screen at a time. Again, I hope that I'm not boring you! However, by understanding this, you will begin to understand your Windows program much better! If you don't believe me, select WINDOWS EXPLORER (see Figure 1) - and if you don't know how to do this, then just read on for the moment.

Your screen will be split into two halves (see Figure 2). On the left will be little yellow rectangles that are the FOLDERS on your disk. (They used to be called directories.) On the right are the various odds and ends of programs and files - instead of the listing in the way that DOS did it. So, don't throw away all those disks containing your beloved DOS programs, because you can still use them! I'll tell you how to do this shortly. Although this basic information is what computers are all about, I think I'd better get down to talking about Windows 95 in more detail - just in case you are getting bored,

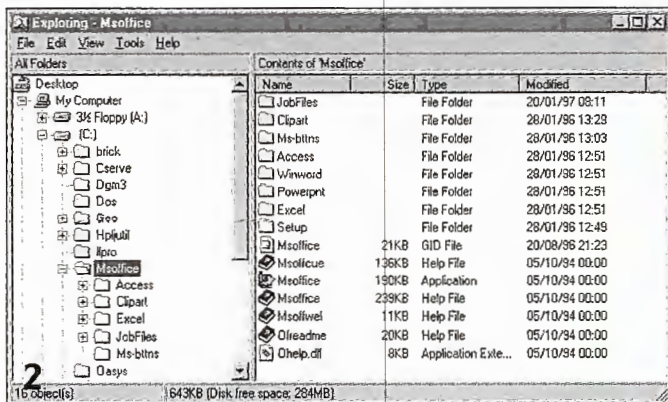
STARTING UP

I'll first of all mention that the first screen containing a few ICONS is called the DESKTOP (see Figure 1). You will normally move up the options with the mouse and normally select PROGRAMS. A whole list of items will appear at the right hand side. What the computer has done for you is what you had to do yourself in DOS. It's given you a DIRECTORY of your hard disk.

Now move the MOUSE POINTER over to the right and choose the group that you want. A smaller selection will appear. If you are like myself and addicted to Solitaire, you will choose GAMES by clicking on the actual programme or routine that you want.

INSTALLED SOFTWARE

When you buy your computer, it will most certainly have some programs already installed on your hard disk and so be ready to



run. There will almost certainly be WORD PROCESSOR installed. Pre-installed software can look good value, but it often comes without a manual and we can be given very little information on how to use it. (If you find yourself in this position, I have written a book on the subject and I'll let you have details if you get in touch.)

INSTALLING PROGRAMS FROM A FLOPPY DISK

All disks should have installation routines on them and my own programs are no exception. If you don't mind, I'll use my Knitting Pattern Writer by way of illustration.

- ① Put the programme disk in the drive
- ② Choose MY COMPUTER with the mouse
- ③ A window will appear with lots of square icons, one of which is the 3 1/2 drive. Click on this and a new window will appear with a number of icons. This is a directory of the floppy disk.
- ④ Place the mouse pointer over the square TMWIN and double click. This will create folder TCMKNIT and then copy the relevant files to it. That is too simple to be boring! If you want to use the program straight away, take the disk out of the drive, put it away somewhere safe and choose the HARD DRIVE from MY COMPUTER.

From the instructions supplied with the disk, you will know that there are two keywords to start the program. These depend upon your printer situation. They are KT or KTLAS and are actually KT.BAT and KTLAS.BAT respectively. The easiest way to run your programme, at this stage, is using FIND.

With the mouse pointer at START, move up to FIND. A box will appear that asks you to type in the file that you want to look

for. Type in KT or KTLAS and click on FIND NOW. In a very short time, messages will appear at the lower section with the name of the file that you're looking for, with what I call a "blue button" alongside it. If you double click on the button, the programme will run. Details of the search will remain in your FIND window, so you will not have to type it in again.

The first introduction to the program is in a different screen mode and may appear shortened the first time that it is run. There is a small ICON at the top with four arrows pointing to the corners. Just click on this; the display will fill the whole screen and it will be all right next time.

On the other hand, choose ACCESSORIES and then WINDOWS EXPLORER. This will display all the FOLDER on your hard disk. If you have installed the program as above, you will see a small ICON labelled TCMKNIT. Click on this to open it up and show other small icons. Just click on the RUN command, as given on your program disk.

As you can see, Windows is simply doing what computers have always done. However, one main advantage is that we now have SHORT CUTS. Next time, I'll tell you how to put SHORT CUT icons on the DESKTOP so that you can just CLICK and you're away!

Before I go, may I offer my welcome to **Machine Knitting Monthly** readers who have recently joined together with those from **To & Fro**. I've written articles for **To & Fro** for quite a long time now and always try to keep them friendly. I've previously asked **To & Fro** readers to "come clean" about any funny or exasperating things that have happened to them whilst knitting. Come on, write to me and own up and we can let everyone know that "no machine knitter is perfect"! ■

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Embroidered Cardigans

Designed by reader Dianne Bunyan in Forsell yarn

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for all standard gauge machines with a ribber.

MATERIALS

Forsell's 4 ply Pure New Wool. (Yarn Guide No.11.)

2 x 500 g cones in Spode or Aqua (MY).

Patons West End Double Knitting Ribbon.

1 x 50 g ball in chosen colour or use MY double.

Newey Creative Buttons.

4 x 22mm.

Tapestry needle.

GARMENT WEIGHT

Finished garment in second size weighs 570 g and in fourth size weighs 610 g.

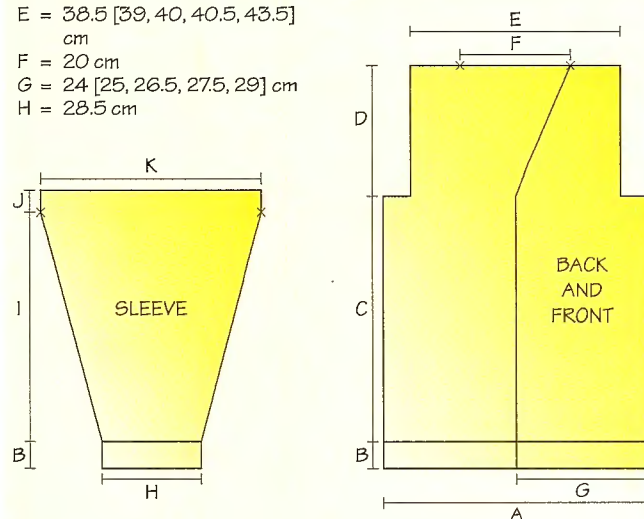
The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG. Tel: 0116-278-6281.

PATTERN INFORMATION

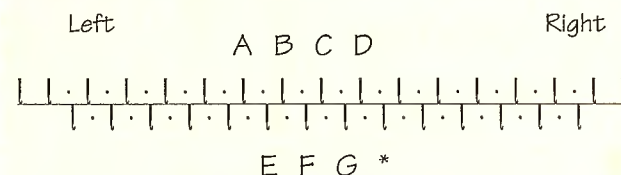
For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 29.

Diagrams

A = 47.5 [50, 52.5, 55, 57.5] cm
B = 5.5 cm
C = 45 cm
D = 24.5 cm
E = 38.5 [39, 40, 40.5, 43.5] cm
F = 20 cm
G = 24 [25, 26.5, 27.5, 29] cm
H = 28.5 cm
I = 42.5 [41.5, 40.75, 40, 40] cm
J = 4.5 [5.5, 6.25, 7, 7] cm
K = 50 cm



Buttonholes



Knitting Instructions

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.

Actual size 94 [98, 104, 108, 114] cm, 37 [39, 41, 42½, 45] in.

Length to shoulder 75 cm, 29½ in.

Sleeve seam 48 [47, 46.25, 45.5, 45.5] cm, 19 [18½, 18¼, 18, 18] in.

TENSION

28 stitches and 36 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7)

55 stitches and 42 rows to 10 cm, 4 in measured over 1x1 rib on MT-3/MT-3 (tension dial setting approximately 4/4)

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

b) Count Ns in NWP as sts over st throughout.

c) Ribbon may fray in use, dab

cut ends with fabric glue or a small dab of nail varnish or even tippex (which is what I use when in a hurry) to stop the ends fraying whilst embroidering.

LADDERS FOR RIBBON

Transfer the sts from numbered Ns on to adjacent Ns and push the empty Ns to NWP.

Back

RC 130 - N 1 at left and right of centre 0.

RC 160 - Ns 16 and 17 at left and right of centre 0.

RC 190 - Ns 32 and 33 at left and right of centre 0.

RC 220 - Ns 48 and 49 at left and right of centre 0.

Fronts

RC 000 - N 3 (this is a single st ladder).

RC 160 - Ns 16 and 17.

RC 190 - Ns 32 and 33.

RC 220 - Ns 48 and 49.

Sleeves

RC 000 - Ns 1, 19 and 20 at left and right of centre 0.

Close ladders as follows:-

RC 30 - Ns 19 and 20 at left and right of centre 0.

RC 60 - N 1 at left and right of centre 0.

BACK

With carriage at right and using MT-7/MT-7 and MY, cast on 135 [141, 149, 155, 163] sts at centre of machine in 1x1 rib with extra st at right and end sts on main bed. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Rack ribber from P to H. Push empty Ns on ribber to WP. Set RC at 000. Using MT-5/MT-5, K 1 row. Using MT-2/MT-1, K 25 rows. Set ribber back to P. Transfer sts for st * *. Dec 1 st at right edge. 134 [140, 148, 154, 162] sts. Set RC at 000. Using MT, K 130 rows. Transfer st 1 at each side of centre 0 outwards on to adjacent Ns. Push empty Ns to NWP. K 30 rows. RC shows 160. Transfer sts 16 and 17 at each side of centre 0 on to adjacent Ns. Push empty Ns to NWP. K 2 rows. RC shows 162.

SHAPE ARMHOLES

Cast off 13 [15, 18, 20, 20] sts at beg of next 2 rows. 108 [110, 112, 114, 122] sts. K 26 rows. RC shows

190. Transfer sts 32 and 33 at each side of centre 0 on to adjacent Ns. Push empty Ns to NWP. K 30 rows. RC shows 220. Transfer sts 48 and 49 at each side of centre 0 on to adjacent Ns. Push empty Ns to NWP. K 30 rows. RC shows 250. Push empty Ns to WP. Close all ladders by picking up the heel of the adjacent st from the row below and place on to empty Ns. K 1 row. Using a length of MY, cast off centre 56 sts. Push Ns at left to HP. Using WY, K a few rows over rem sts and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

RIGHT FRONT

With carriage at right and using MT-7/MT-7 and MY, cast on 67 [70, 74, 77, 81] sts at right of centre 0 in 1x1 rib. Work as for Back from * to *. ** Transfer sts 1, 2 and 3 outwards by 1 st. Push empty N to NWP. Set RC at 000. Using MT,

K 160 rows. Transfer sts 16 and 17 on to adjacent Ns. Push empty Ns to NWP. K 2 rows. RC shows 162. K 1 row extra for Left Front.

SHAPE ARMHOLE

Cast off 13 [15, 18, 20, 20] sts at right edge. 55 [56, 57, 58, 62] sts.

SHAPE FRONT EDGE

*** Using a seven prong transfer tool, dec 2 sts at left edge maintaining the 4th N out of work right up the front edge. K 6 rows ***. Rep *** to *** 13 more times (28 sts decreased). When a dec meets a 2 st ladder allow the ladder to close up and, at the same time, when RC shows 190, transfer sts 32 and 33 on to adjacent Ns. Push empty Ns to NWP. When RC shows 220, transfer ►

- Photography **Simon Pask**
- Stylist **Sally-Ann Carroll**
- Necklace **Claire's**; Trousers **La Redoute**
- Trousers **Fenwick**; Body **Kays**

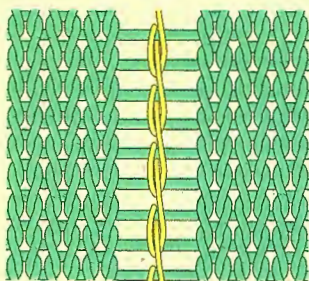
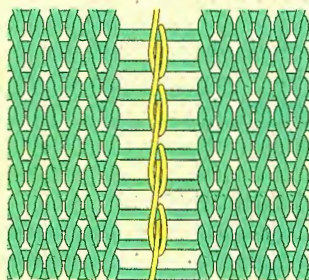


Embroidery

SINGLE STITCH LADDER

Chain Stitch

Work open Chain Stitch over 2 bars per st. Entering the ladder outside of the previous st to give a leaning effect. Use a length of ribbon or MY doubled that is comfortable to work with, joining where necessary. Work left lean on left front and right on right front and one on each side of the pockets.



DOUBLE LADDERS

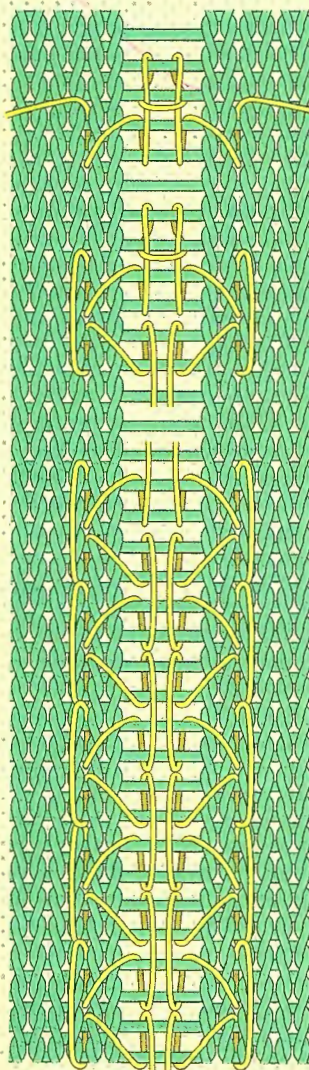
Chevron Stitch

Cut a length of ribbon or MY doubled 10 times the length of the ladder. Fold in half. Lay knitting with start of ladder at left. Insert latch tool from right to left under first 2 bars and pull through centre fold of embroidery yarn to make loop, pull ends of yarn completely through this loop.

Thread one end into tapestry needle. Work sts above ladder first. Pass needle right to left under next 2 bars in ladder.

Pass needle under 2 sinker threads, exactly 1 st up from previous two bars. Insert needle an additional 4 sinker threads to right and pull thread through under 2 bars, coming up in same hole as before.

Pass needle under next two bars of ladder. Lay yarn over four bars to come up in previous space. Repeat from stage 3: Pulling yarn tight when stitching over ladders, to pull the bars together. Thread 2nd yarn in needle to complete under side of ladder to mirror image top side. ■



Cardigans

◀ sts 48 and 49 on to adjacent Ns. Push empty Ns to NWP. K until RC shows 250. Push empty Ns to WP. Move the 3 edge sts back in by 1 st. Close all ladders by picking up the heel of the adjacent st from the row below and place on to empty Ns. K 1 row. Using WY, K a few rows and release**.

LEFT FRONT

With carriage at right and using MT-7/MT-7 and MY, cast on 67 [70, 74, 77, 81] sts at left of centre 0 in 1x1 rib. Work as for Back from * to *, then work as for Right Front from ** to ** reversing shaping by reading left for right and right for left and noting alteration in number of rows worked.

POCKETS

With carriage at right and using MT-7/MT-7 and MY, cast on 45 [45, 45, 53, 53] sts at centre of machine in 1x1 rib with extra st at right and end sts on main bed. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Rack ribber from P to H. Push empty Ns on ribber to WP. Set RC at 000. Using MT-5/MT-5, K 1 row. Using MT-2/MT-1, K 15 rows. Set ribber back to P. Transfer sts for st st. Dec 1 st at right edge. 44 [44, 44, 52, 52] sts. Transfer st 1 at each side of centre 0 outwards on to adjacent Ns. Transfer 3 edge sts at each side outwards by 1 st to leave single st ladder. Push empty Ns to NWP. Set RC at 000. Using MT, K 40 rows. Push empty Ns to WP. Close all ladders by picking up the heel of the adjacent st from the row below and place on to empty Ns. K 1 row. Using WY, K a few rows and release from machine.

LEFT COLLAR AND BUTTON BAND

With carriage at right and using MT-7/MT-7 and MY, cast on 69 sts at centre of machine in 1x1 rib with extra st at right and end sts on main bed. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Inc 1 st on main bed at each end (to give 2 main bed edge sts). 71 sts. Set RC at 000. Using MT-3/MT-3, K 38 rows. Set RC at 000. Set both carriages to hold. Push 3 main bed Ns and 1 ribber N at left to HP, K 1 row. Push 1 main bed N and 1 ribber N at left to HP on next 33 rows. 1 N rem in WP (you may need to hang a claw weight

under Ns at right). RC shows 34. Set carriages to knit back to WP. K 1 row. Set RC at 000. * At left hand side, dec 1 st fully fashioned on both beds, K 5 rows *. Rep from * to * 19 more times. RC shows 100. (As work decreases in width it may be necessary to reduce weights on comb and just use side hangers and small weight.) You should have 17 Ns on main bed and 14 Ns on ribber in WP. K 210 rows. Using WY, K a few rows and release from machine.

RIGHT COLLAR AND BUTTONHOLE BAND

Make buttonholes on the appropriate rows as follows: Set both carriages to slip both ways. Push Ns at right (outwards of D and G) to HP, do NOT set carriage to hold. K 2 rows. Yarn should lay across Ns at right. Carriage is at right. Transfer ribber sts E, F and G on to corresponding empty Ns on main bed (for a tighter buttonhole transfer sts to Ns with sts already on them). Using yarn from carriage and single end transfer tool, cast off sts D, G, C, F, B and E placing last st on to needle A. Make sure you do not catch yarn round sinker posts. Push needle A and the 6 empty Ns on main bed to HP, 'e' wrap loosely over empty Ns from left to right. K through st marked * to anchor yarn, rethread carriage. Transfer sts back to 1x1 setting (E, F and G) pushing Ns to HP as you go and pushing empty Ns to NWP. Push Ns at left to HP on both beds. All Ns except those at right of buttonhole should be in HP. K 1 row to left. (All Ns with sts on should now be in WP). Cancel slip setting. Thread up a double eyed bodkin with ravel cord, or a length of smooth yarn. Come up to the right of needle D across buttonhole sts and down by needle A. Hold ravel cord to give stability to newly cast on sts. K to next buttonhole. Remove ravel cord.

With carriage at right and using MT-7/MT-7 and MY, cast on 69 sts at centre of machine in 1x1 rib with extra st at left and end sts on main bed. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Inc 1 st on main bed at each end (to give 2 main bed edge sts). 71 sts. Set RC at 000. Using MT-3/MT-3, K 39 rows. Set RC at 000. Set both carriages to hold. Push 3 main bed Ns and 1 ribber N at right to HP, K

1 row. Push 1 main bed N and 1 ribber N at right to HP on next 33 rows. 1 N rem in WP (you may need to hang a claw weight under Ns at left). RC shows 34. Set carriages to knit back to WP. K 1 row. Set RC at 000. * At right hand side, dec 1 st fully fashioned on both beds, K 5 rows *. Rep from * to * 19 more times. RC shows 100. (As work decreases in width it may be necessary to reduce weights on comb and just use side hangers and small weight.) You should have 17 Ns on main bed and 14 Ns on ribber in WP. Carriage is at right. Set RC at 000. Make first buttonhole. Make further buttonholes when RC shows 40, 80 and 120. K until RC shows 210. Using WY, K a few rows and release from machine.

JOIN RIGHT SHOULDER

Push 26 [27, 28, 29, 33] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MY, K 1 row. Cast off.

JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

PARTIAL MAKING UP

Lay collar flat on table, slip stitch cast on edges together so that collar is flat. Lay garment right sides up on a table, lay collar, also right side up, with buttonholes on right front, on top of garment. Starting at centre back, back stitch collar and garment together, stretching collar and bands slightly as you sew. Unravel excess band and cast off.

EMBROIDERY (POCKETS, FRONTS AND BACK)

Following instructions, embroider with ribbon or MY doubled. Embroider Pockets from ribbing down to WY. Embroider Fronts single stitch ladder first in chain st from shoulder to welt, followed by two stitch ladders on Fronts and Back from transferred sts to top. When working Chevron stitch on Fronts, where the ladders meet the chain stitched edge at an angle, do not embroider chevron stitch over the chain stitch.

SLEEVES

With carriage at right and using MT-7/MT-7 and MY, cast on 79 sts at centre of machine in 1x1

rib with extra st at left and end sts on main bed. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting.

Set RC at 000. Using MT-5/MT-5, K 1 row. Using MT-3/MT-3, K 25 rows. Transfer sts for st st. Inc 1 st at right edge. 80 sts. Transfer sts 1, 19 and 20 at each side of centre 0 on to adjacent Ns to give three 2 stitch ladders. Push empty Ns to NWP.

Set RC 000 and then, using MT, shape sides by inc 1 st (3 sts in) at each end on every 5th row until there are 92 sts. RC shows 30. Push Ns 19 and 20 at each side of centre 0 to WP. Close outer 2 ladders by picking up heel of adjacent sts and placing on empty Ns.

Cont to inc on every 5th row from previous inc until there are 104 sts. RC shows 60. Push N 1 at each side of centre 0 to WP. Close rem central ladder by picking up heel of adjacent sts and placing on empty Ns. Cont to inc on every 5th row from previous inc until there are 140 sts. RC shows 150. K 20 rows. RC shows 170. Place marker at centre 0. Using WY, K a few rows and release from machine. Place markers 4.5 [5.5, 6.25, 7, 7] cm down side edges from WY.

JOIN SLEEVES TO ARMHOLES

Push 140 Ns at centre of machine to WP. With K side of armhole facing, pick up 70 sts along each edge with shoulder seam at centre 0 and place on to Ns. With P side of Sleeve facing, replace sts on to same Ns. Unravel WY. Using MT+2 and MY, K 1 row. Using MT+3, K 1 row. Cast off with a latch off.

EMBROIDERY (SLEEVES)

Following instructions, embroider with ribbon or MY doubled. Embroider from closed sts down to cuff.

TO COMPLETE

Lay pockets on fronts 5 cms (2 in) up from welt and same distance in from centre front edge. Back stitch through open sts along lower edge and down sides between 1st and 2nd sts. Embellish buttons with embroidery yarn and sew on to correspond with buttonholes. Sew rows above markers on sleeves to cast off sts at armholes. Join side and sleeve seams. Give garment a light press, avoiding flattening embroidery. ■

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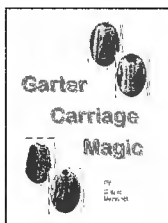
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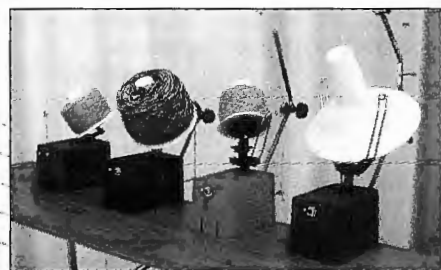
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Jogger

Designed by **Audrey Harrison** in **Oddments**

General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Double Knitting Acrylic yarn (maximum 40 g of any colour). (Yarn Guide No.14.)

Oddments in Blue (MC), Flesh (A), Yellow (B), Tangerine (C), Golden Yellow (D), White (E) and Dark Brown (F).

Polyester stuffing.

A small amount of Blue, White and Red felt for features.

UHU clear adhesive.

Red Pencil or crayon.

Pair 3 mm knitting needles.

PATTERN INFORMATION

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 29.

Knitting Instructions

TENSION

We used tension dial setting 10 as main tension (MT) throughout.

KNITTING NOTES

a) We used knit side of knitting as right side, except for face trim on eskimo.

b) For smaller toys use 4-ply and tension 7 as main tension.

FRONT & BACK (ALL IN ONE) FIRST FOOT & LEG

Push 11 Ns to WP. Using E, cast on by hand. Set RC at 000. Using MT, K 10 rows. Using MC, K 10 rows. Using C, K 4 rows. Using MC, K 8 rows. Using WY, K a few rows and then release work from machine.

SECOND FOOT & LEG

Push 11 Ns at right of centre 0 to WP. Using E, cast on by hand. Set RC at 000. Using MT, K 10 rows. Using MC, K 6 rows. Using B, K 2 rows. Using MC, K 14 rows. Push 11 adjacent Ns at left to WP. With P side facing, replace First Leg on to empty Ns. 22 sts. Unravel WY.

BODY

K 12 rows. Using C, K 2 rows. Using MC, K 6 rows. Using D, K 4 rows. Using MC, K 8 rows.

HEAD

Using A, K 22 rows. Dec 1 st at beg of next 8 rows. 14 sts. Inc 1 st at beg of next 8 rows. 22 sts. K 22 rows.

BODY

Using MC, K 18 rows. Using B, K 2 rows. Using MC, K 12 rows.

DIVIDE FOR LEGS

Push 11 Ns at left to HP. Cont on rem sts for first leg. Using MC, K 6 rows. Using C, K 2 rows. Using MC, K 14 rows. Using E, K 10 rows. Cast off. Push rem 11 Ns from HP to UWP. Using MC, K 16 rows. Using D, K 2 rows. Using MC, K 4 rows. Using E, K 10 rows. Cast off.

RIGHT ARM & HAND

Fold head in half and join side seams down to neckline. Push 16 Ns to WP. With P side facing, pick up 8 sts from each side below neckline and place onto Ns.

Using MT and MC, K 11 rows. Using B, K 4 rows. Using A, K 7 rows.

Cut the yarn, thread the end through the sts and then release from the machine. Pull up the yarn and secure. Join seam.

LEFT ARM & HAND

Push 16 Ns to WP. With the P side facing, pick up 8 sts from each side below the neckline and place onto Ns. Using MT and MC, K 4 rows and then, using C, K 4 rows. Using MC, K 7 rows. Using A, K 7 rows. Cut the yarn, thread the end through the sts and then release from the machine. Pull up the yarn and secure. Join seam.

HAT

Push 46 Ns to WP. Using MC, cast on by hand. Using MT, K 16 rows. Using B, K 4 rows. Using C, K 4 rows. Using MC, K 2 rows. Slip sts on to a knitting needle. Cont in st st. Work 2 sts tog along the row. 23 sts. Work 1 st, work 2 sts tog along the row. 12 sts. Work 2 sts tog along the row. 6 sts. Cut yarn, thread end through sts, pull up and secure. Join seam.

MAKING UP

Join remaining seams, leaving an opening for stuffing. Stuff and join opening. Thread a length of A, through first row of head. Pull up and secure. Thread ends into head to neaten. Make features from blue, white and red felt as shown in photograph and glue in position. Use pencil or crayon on cheeks. Using two or three ends of F together, embroider hair as shown in photograph. Sew hat in position. ■



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Herbert the Beetle

Designed by **Betty Meeds** in **Bramwell** yarn

General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge punch-card or electronic machines.

MATERIALS

Bramwell 4-ply. (Yarn Guide No.11.)
A small amount in Black (MC) and Sandstone (A).
Oddments of Red (B) and White (C).
Polyester stuffing.
Copydex adhesive.
7 pipe cleaners.
Contrast and matching cotton thread.

WEIGHT

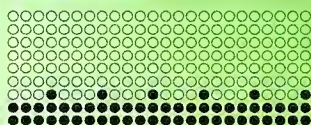
Finished weight 90 g.

PATTERN INFORMATION

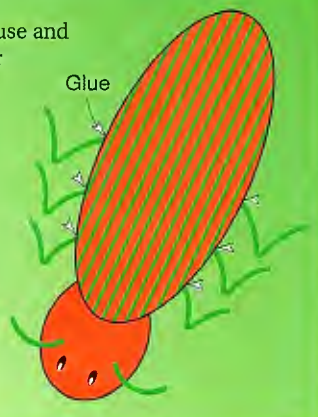
For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 29.

Diagrams

Punchcard Chart



Punch the one row pattern on a blank card as shown and then lock on the first row



Knitting Instructions

TENSION

We used tension dial setting 5 as main tension (MT) throughout, unless otherwise stated.

KNITTING NOTES

- We used knit side of knitting as right side.
- Before knitting, prepare any punchcards or electronic sheets needed from the chart provided.
- On Silver Reed electronic

machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

d) Brother electronic machines, you should place the pattern over the centre 0.

e) The beetles can be knitted in any colour. Our second beetle has Red as MC and Green as A on body, Black as B and White as C. The legs and antennae are worked in Green as A.

TOP OF BEETLE

Push 81 Ns to WP. With the carriage at the right and using MT+1 and MC, make a woven/automatic closed-edge cast-on. Carriage is at left. Insert card and lock on first row. K a few rows ending with carriage at right. Set RC at 000. K 1 row. Do not release card (Electronic Machines - memorise, then lock on first row). Cont in Fair Isle with MC in feeder 1/A and A in feeder 2/B. K 140 rows. Cont in st st. Set RC at 000. Using MT and MC, K 60 rows for head. Using WY, K a few rows and then release from the machine.

UNDERSIDE OF BEETLE

Push 81 Ns to WP. With carriage at right and using MT and A, make a woven/automatic closed-edge cast-on. Carriage is at left. Set RC at 000. K 150 rows. Set RC at 000. Using MC, K 60 rows for head. Using WY, K a few rows and release from machine.

LEGS (KNIT 6)

Using MC, cast on 5 sts by hand. Set RC at 000. Using MT, cont in circular cord knitting. K 80 rows. Cast off.

ANTENNAE (KNIT 2)

Using A, cast on 4 sts by hand. Set RC at 000. Using MT-1, cont in circular cord knitting. K 40 rows. Cast off.

MAKING UP

Prepare the legs first.

Taking a pipe cleaner, turn one end over, just enough to hold a small safety pin. Thread pipe cleaner through leg. Using yarn at each end of leg, close both ends. When all six legs have been prepared, put to one side.

Cut and sew body

Pin both pieces out to prevent rolling. I pin mine to a piece of sponge. Place pattern on to each piece with rows of knitting running length of pattern. Neck of pattern should be placed on colour change for head. Using tailors chalk mark around pattern. Using a sewing machine and contrast cotton, work a zig-zag on your chalk marks. Cut out 0.5 cm, 1/2 in outside your zig-zag stitching.

Laying top of beetle right side up, place legs across body so that ends will be enclosed inside beetle when underside is stitched to top. Lay two legs at neck, two legs half way down body and two legs in-between legs already positioned.

Place a spot of glue on end of each leg to hold in place while sewing underside to top. Place right side of underside of beetle on to top. Using matching cotton and a straight stitch sew around beetle 0.5 cm, 1/2 in inside zig zag leaving tail end open. Sew over twice at neck, then clip into neck up to stitching.

To turn to right side, place hand inside beetle right up to head. If you pull head through first, legs when turned to right side are straight. Stuff beetle. Turn in edges of opening and neatly join together.

Mark position of eyes with pins. Using B, sew eyes working three chain stitches over three rows for each eye. Using C, work a highlight into each eye. Using B, work a chain stitch along seam line for mouth. Cut a pipe cleaner in half and make up antennae as for legs. Position antennae behind eyes and sew firmly into place. ■

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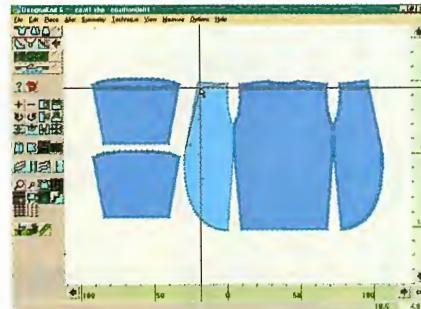
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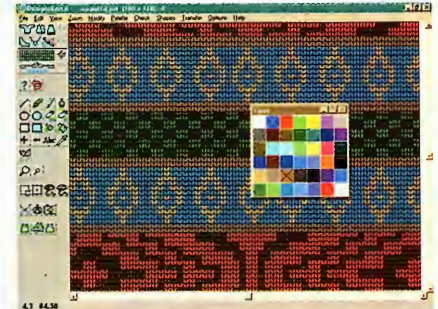
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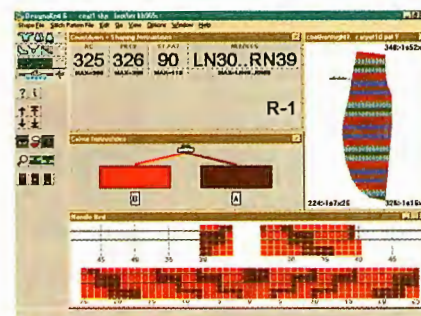
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